

DEVIN HUNTER

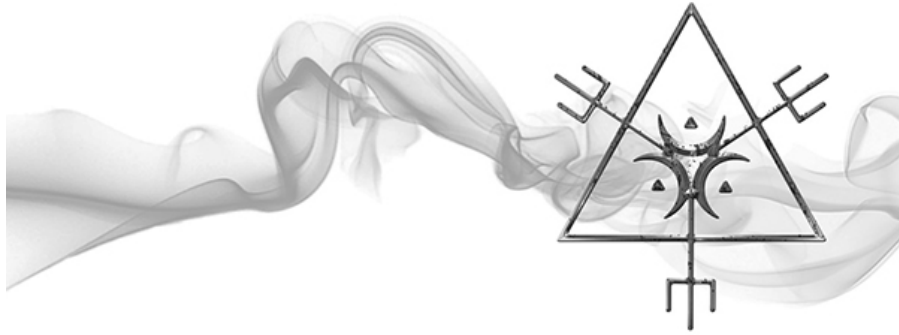
FOREWORD BY JUDIKA ILLES



The
WITCH'S
Book of
SPIRITS

About the Author

Devin Hunter (Antioch, CA) holds third-degree initiations in both the Northern Star Tradition of Wicca as well as the Dianic Tradition of Witchcraft (the Cult of Diana) and is the founder of his own tradition, Sacred Fires. His podcast, The Modern Witch, has helped thousands of people from all over the world discover and develop their magical abilities. Devin is currently teaching with the Black Rose School of Witchcraft and is the reigning Master of Ceremonies at the New Orleans Witches' Ball.



DEVIN HUNTER

FOREWORD BY JUDIKA ILLES

The
WITCH'S
Book of
SPIRITS

Llewellyn Publications
Woodbury, Minnesota

Copyright Information

The Witch's Book of Spirits © 2017 by Devin Hunter.

All rights reserved. No part of this book may be used or reproduced in any matter whatsoever, including Internet usage, without written permission from Llewellyn Publications, except in the form of brief quotations embodied in critical articles and reviews.

As the purchaser of this e-book, you are granted the non-exclusive, non-transferable right to access and read the text of this e-book on screen. The text may not be otherwise reproduced, transmitted, downloaded, or recorded on any other storage device in any form or by any means.

Any unauthorized usage of the text without express written permission of the publisher is a violation of the author's copyright and is illegal and punishable by law.

First e-book edition © 2017

E-book ISBN: 9780738752921

Cover design by Kevin R. Brown

Interior sigils and vapor image by Llewellyn Art Department

Llewellyn Publications is an imprint of Llewellyn Worldwide Ltd.

Library of Congress Cataloging-in-Publication Data

Names: Hunter, Devin— author.

Title: The witch's book of spirits / Devin Hunter ; foreword by Judika Illes.

Description: Woodbury : Llewellyn Worldwide, Ltd, 2017. | Includes bibliographical references and index.

Identifiers: LCCN 2017019002 (print) | LCCN 2017009343 (ebook) | ISBN 9780738752921 (ebook) | ISBN 9780738751948

Subjects: LCSH: Witchcraft. | Spirits.

Classification: LCC BF1566 (print) | LCC BF1566 .H86 2017 (ebook) | DDC

133.9—dc23

LC record available at <https://lcn.loc.gov/2017019002>

Llewellyn Publications does not participate in, endorse, or have any authority or responsibility concerning private business arrangements

between our authors and the public.

Any Internet references contained in this work are current at publication time, but the publisher cannot guarantee that a specific reference will continue or be maintained. Please refer to the publisher's website for links to current author websites.

Llewellyn Publications
Llewellyn Worldwide Ltd.
2143 Wooddale Drive
Woodbury, MN 55125
www.llewellyn.com

Manufactured in the United States of America

Contents

DEDICATION AND ACKNOWLEDGMENTS

FOREWORD

INTRODUCTION

Part One

The Familiar Craft

Chapter One

Witches, Spirits, and the Familiar Craft

Chapter Two

Staying on Top

Chapter Three

The Art of Mediumship

Chapter Four

Spirit Guides and Familiars

Chapter Five

Preparing for Takeoff

Chapter Six

The Art of Flying

Chapter Seven

Conjuration at a Glance

Chapter Eight

Conjuration in Three Parts

Chapter Nine

The Keys of Hecate

Part Two

The Spirits of the Familiar Craft

Chapter Ten

Angels

Chapter Eleven

The Dead

Chapter Twelve

Faeries

Chapter Thirteen

Demons

Part Three

The Grimoire of 33 Spirits,
or the Book of the VEXNA-KARI

Chapter Fourteen

The VEXNA-KARI

Chapter Fifteen

The Others

CONCLUSION

APPENDIX A: ADDITIONAL SIGILS OF THE ART

BIBLIOGRAPHY AND RECOMMENDED READING

DEDICATION AND ACKNOWLEDGMENTS

This book is first and foremost dedicated to the goddess Hecate, for whom I owe so much. It is through my connection with you that I continue to grow both as an occultist and a priest, and because of you that I wrote this book. **HAIL HECATE!**

To my mother, Janet. Even though I know we don't see eye to eye on the ways of the spirit world, it is through you that my gifts found their way to me. It is because of you that I know such a rich and beautiful life, as well as how to kick some spirit ass when needed!

To my students in Black Rose and my apprentices in Sacred Fires. You inspire me to keep finding new ways to explore the mysteries, and it is through you that this work will live on. You are always willing guinea pigs when I have a crazy theory, and you are the first to tell me when that theory needs a little work. I am a better teacher because of you.

To all my clients who have seen me throughout the years. You have kept food on the table and a roof over my head. I hope that those of you who find your way to this work also find a way to use it for yourselves. You have given me so much.

FOREWORD

“Enter freely and be unafraid” reads the sign on Madame Xanadu’s fortunetelling parlor. Madame Xanadu is one of my favorite comic-book witches. Her divination specialty is tarot, and her comics often feature beautiful depictions of the cards. Madame Xanadu originally appeared in DC Comics as the literary equivalent of a horror hostess, akin to Vampira, but eventually she was given an elaborate Arthurian back-story and her own Vertigo Comics series. I love Madame Xanadu for many reasons, but even if I didn’t, I would love her sign.

My own first encounter with tarot was at age six. My older sister brought home a deck and it was love at first sight. I was blessed to enter the realm of tarot freely and unafraid.

Many decades later, my love affair with the cards still burns hot and strong. I’ve read for many people in all sorts of venues: shops, bars, events, and fairs. What has struck me over the years is how much fear I’ve encountered. People actively seek out readings, yet they are simultaneously afraid. They tell me that they don’t like certain cards or that they dread what the cards may reveal. Essentially, they long to stick their toes into the waters of divination while being convinced that there are dangers swimming below its surface. At those moments I wish I had thought to post a sign like Madame Xanadu’s as assurance that the mystical mysteries are powerful, benevolent, soul-nourishing, and *ecstatic* in the best Dionysian sense of that word.

As much as this is true of the world of divination, it is amplified exponentially for those who simultaneously seek and fear the realm of the spirits. The desire to enter is potent, yet so is the fear of what one may find within; and how could it not be so? Even if we were to disregard the millennia of religious propaganda and fear mongering, so much current

popular media encourages fear of spirits. Television shows and movies are permeated with scary ghosts and dangerous demons. Yet the reality is that for so many of us, interactions with spirits are among our most cherished relationships. We are blessed by the presence of spirit guides and guardians, beloved ancestors, and helpful ghosts.

“Spirits are probably my favorite distraction,” writes Devin Hunter. They’re mine, too. I know that some of you reading these words are nodding your heads. You, too, love the spirits and revel in their presence. Others, however, are making your first forays into Spirit Land. Let me assure you: enter freely and be unafraid because you are in excellent hands with Devin Hunter. With *The Witch’s Book of Spirits*, Devin provides us with the materials we need to navigate the world of spirits safely, respectfully, and, yes, ecstatically.

In *The Witch’s Book of Spirits* Devin shares his own personal experiences and adventures. He writes: “It is my goal in presenting this book to witchdom that I might be able to inspire a much more hands-on approach to working with the spirit world.” Goal accomplished.

But this is more than a random book devoted to spirits. It is, after all, *The Witch’s Book of Spirits*. The information provided is intended specifically for witches because our adventures with spirits are unique.

You’ll find all sorts of old legends about ordinary folk who accidentally encounter the Wild Hunt, that marauding band of spirits, or who find themselves suddenly in the midst of fairies. The people featured in these stories are strangers in a strange land. The tales come from many cultures and many parts of the world. They are essentially stories of suspense—will our hero or heroine survive the encounter? In fact, typically, they do, although not unscathed; they are frequently described as “never the same.” Often their encounter with the spirits is the most exciting thing to happen to them, and they spend the rest of their lives pining for further contact.

This is not the way of the witches. Ideally, we have the means and knowledge to come and go as we please between the different dimensions. Witches are not out of place in the realm of spirits. The spirits recognize us for who we are. We are the mediums who provide links and bridges between the dimensions. You may not know how to do this *yet*, but within the pages of *The Witch's Book of Spirits*, Devin provides the lessons that enable mastery. He offers the tips and techniques that enable us to enter this realm freely and with respect rather than fear.

Early in the book, Devin makes the crucial point that Witchcraft and mediumship go hand in hand. Mediumship—the ability to become a bridge between realms and dimensions—is among the *responsibilities* of the witch, a significant component of the Craft. Beyond its emphasis on the spirits, *The Witch's Book of Spirits* is also an excellent guide to practical mediumship and to expanding your divination skills. Having read it, you will discover yourself to be a stronger, more skilled witch in the realm of humans as well as in the realm of spirits.

—Judika Illes, author of
Encyclopedia of Spirits,
Encyclopedia of Witchcraft,
and other books of magic

INTRODUCTION

Witchcraft and mediumship have always gone hand in hand for me. I wouldn't even begin to know how to explain Witchcraft without first mentioning spirits and how they interact with the world we live in. For me, the very same psychic abilities that made me a medium are the same as those that drew me to the service of the Witch Queen. Being a magician and being a medium are indistinguishable in my eyes. Imagine my surprise when I discovered that this isn't always the case.

I have been a professional witch and psychic for over thirteen years and have been teaching the Craft for over a decade. Spirits are probably my favorite distraction, constantly pulling me off into strange directions and seizing my attention. I have spent the better part of my life learning to work with them, discovering their ways and mapping out pathways toward my goals, all while chasing their wisdom and eventual initiation.

In Sacred Fires, my spiritual tradition, we focus primarily on the relationship between the witch and their spirit allies as guiding methodology, requiring each student to undergo a lengthy and involved initial cleansing and empowerment process, which we refer to as the White Flame training. During this period students are led through a series of workings that help to prepare their mind, body, and spirit for work with entities from other planes of being. It is our belief that once a strong platform has been built and the witch perceives their own divine authority, they will be able to command the spirit world, which will ultimately result in the ability to influence their own.

In my previous book, *The Witch's Book of Power*, I outlined the core practices found within the White Flame material and introduced the concept of witch power, a preternatural gift that distinguishes magical from

nonmagical people. There I dove deeply into the grosser mysteries of sovereignty and self-reliance, among other cherished teachings, all of which are essential to practicing the material in the book successfully. One cannot command the spirit world without first having command over oneself. This book is a continuation of the work presented in my previous book and picks up right where we left off: developing and enhancing our relationship with our allies in power.

What makes this book unique, however, is that in addition to being able to tackle the subjects of spirits in a much more detailed manner, I am also able to present to you work that I have developed with the aid of spirits that are near and dear to me, most notably Malach, my familiar. What is presented here involves some of the most intimate work I could ever share with another human.

Part One, The Familiar Craft, introduces you to the foundational teachings of psychic processing and profiling, giving you insight into the inner workings of the Witch's Tree as well as the planes and peoples who dwell in its many layers. We get to explore the essential skills and practices required of any witch who dares to work with the spirit world. I break down the three aspects of working with the spirit world: soul flight, mediumship, and conjuration. These practices are the cornerstones of our art and lay the foundation for deeper spiritual growth and the further advancement of your witch power. Here you will also find valuable information on how to perform rituals and magics with a wide range of spirits and how to exorcise them when needed. All of this information is designed to put you in the driver's seat when it comes to your work with spirits.

In **Part Two, The Spirits of the Familiar Craft**, I explore the hidden kingdoms of angels, the dead, faeries, and demons, and I present a natural form of approaching them which will keep you in the driver's seat.

Finally, the last part of this book contains the 33 Spirits, which is a magical system that was transmitted to me by Malach, the goddess Hecate,

and a special priesthood of spirits known as the VEXNA-KARI. The magic presented there not only works with the thirty-three spirits detailed but also with any spirit from any plane at any time. The rituals and invocations contained within all came from the spirits themselves and have been tested by multiple witches before making their way into this book. I approached my work with them as I would with any spirit I work with professionally: with high expectations, lots of questions, and the demand of results.

It is my goal in presenting this book to witchdom that I might be able to inspire a much more hands-on approach to working with the spirit world. Witchcraft isn't all hugging trees and chanting the names of forgotten gods. Witchcraft is deep work, the cultivation of personal power, getting your hands dirty with seen and unseen forces, and challenging your comfort zones. For too long we have sat back and taken things at face value when it comes to spirits, but what happens when we look further and find the missing pieces? What happens when we choose to investigate the why behind the sudden feeling of being watched when no one is there or when the hairs on the back of our necks suddenly stand? What happens when we witness the creatures of the night and choose to bump back? In this book you will find every piece of knowledge I could spare when it comes to the spirit world and the beings that haunt it so you can do just that.

[contents]



Part One

The Familiar Craft

In this book it is spoken of the Sephiroth and the Paths; of Spirits and Conjurations; of Gods, Spheres, Planes, and many other things which may or may not exist. It is immaterial whether these exist or not. By doing certain things certain results will follow; students are most earnestly warned against attributing objective reality or philosophic validity to any of them.

Aleister Crowley, introduction to *Magick in Theory and Practice*

Seasoned practitioners understand that the relationship between a witch and their gods and allies is a sacred covenant, one that each of us draws from as we develop spiritually and take our place in the world as practitioners of the Craft. Witches and spirits go together like sunlight and solar panels. Aside from our sheer willpower and natural talent, the spirit world is all that aids us as we manifest our magic. We simply could not do what we do without the help of those who reside on the other side of normal perception.

I've been a medium my whole life, and I knew beings in the spirit world long before I knew I was a witch. It wasn't until later in life that I realized my being a medium was part of how the witch power was manifesting in me. My introduction to the spirit world came at an early age, and what would grow from those first interactions would bring not only the longest relationships I have had in my life, but my career as well. In *The Witch's Book of Power* I discussed the concept of witch power, that preternatural thing that flows through our bodies as witches and makes us uniquely gifted and definitely different. Witch power always comes with a degree of psychic ability as well as the natural ability to communicate with spirits on some level.

When I went looking for answers there were little to be found, and what material I did find led me to the Craft. Aside from Spiritualism, Witchcraft appeared to have the only real working relationship with the spirit world, and I needed explanations for how to control and work with my psychic experiences. In the first few years of my training I found a lot of useful work, but as I grew both psychically and spiritually the material I was given became almost obsolete, especially when I started investigating the paranormal and helping those who felt they were haunted.

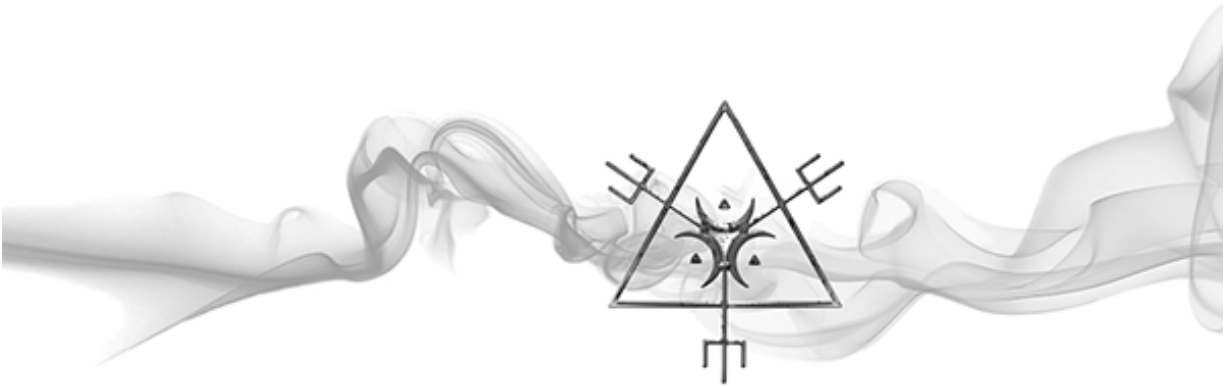
What I did find through blending my personal experiences as both a witch and a medium was that the relationship between the witch and spirits is one of a concentrated ballet that requires an almost lyrical skill for reasoning. No ballet dancer can become a master without first having the talent for dance and then, of course, plenty of rehearsal and plenty of failure. I sometimes like to think the spirits are just toying with me, even sitting back and laughing at me as I try so hard at times to make contact.

The truth is, they are all around us; we just need to be able to tune in and listen to them. Each spirit has its own unique frequency. Like tuning in to your favorite radio station, we merely need to find the right signal and listen. The hard part isn't the tuning in, especially with a little conjuration;

rather, it's the sensing that gets people in trouble. We aren't taught to understand our senses like our ancestors were, so often we are left to our own devices when figuring it out.

The ability to perceive spirits isn't always an easy task, even for the skilled medium; however, learning to perceive the spirit world in a meaningful way is what makes a witch a witch. The talent to do so comes with our witch power, and we merely need to hone the skill from our natural ability through practice and practical application in order for it to grow. The art of this practice is what we in Sacred Fires refer to as the Familiar Craft, and we will explore it thoroughly here in part 1.

[contents]



Chapter One

Witches, Spirits, and the Familiar Craft

There is literally no end to the work you can accomplish with the help of “your little daemon.” Liberal sciences, necromancy, alchemy, art, foreign language, diplomacy, law, love —these spirits know all the things that you want to know. They can make learning significantly easier. They love what you love and will help you pursue, protect, and promote those passions.

Laurelei Black, *The Witch's Key to the Legion: A Guide to Solomonic Sorcery*

I define the Familiar Craft as the magical and psychic art of working with the spirit beings and frequencies that reside in all realms of existence, including our own. In my traditions of both Sacred Fires and Black Rose Witchcraft we see the Familiar Craft as containing three equally important studies: the art of mediumship, the art of flying, and the art of conjuration. Mediumship applies to the skill of communicating with spirits and retrieving information; possession (allowing a spirit to enter and control the body); or aspecting (channeling aspects of a spirit's personality). Flying

refers to the skills of astral travel, astral projection, and the Sabbat. Conjunction refers to the magical skill of summoning, evoking, or invoking a spirit. All three are skill sets that complete the Familiar Craft, fusing together and activating our natural psychic abilities with our magical knowledge.

Mediumship

Those who possess the ability to speak with spirits naturally are referred to as mediums. Mediums, like myself, almost have it easy when it comes to making clear contact because the ability to perceive spirits is as natural to us as differentiating between color swatches is for an artist. All witches possess a varying degree of mediumship, but not all of us possess this ability in abundance. Mediumship is one half of the art of the Familiar Craft and is a gift that must be nurtured in order to grow properly.

I like to think of being a medium or practicing mediumship as the ability to perceive and convey messages with the other side. This doesn't just involve dead people or angels but any type of spirit on any plane of existence. Though mediumship can involve a spot of astral travel, it is primarily focused on the ability to access information from the other side without leaving one's body. Mediums do, however, run the risk of experiencing frequent out-of-body experiences, and an untrained medium is spiritually vulnerable to influence.

In parapsychology it is generally accepted that there are three types of mediumistic abilities. A psychic medium possesses the ability to receive messages from spirit via clairsentient channels, meaning that they will simply know to give a message. A mental medium will receive messages from those who are not incarnate via mental processes (images, songs, symbols), similar to a psychic medium; however, the mental medium usually needs to "tune in" before receiving messages. Physical mediums

have the ability to receive messages through physical sensation and also have been found to produce physical psychic phenomenon such as ectoplasm, which has been reported to help spirits appear in the physical.

Flying

The conscious mind is a rare gift in our universe, and through the Familiar Craft we can work to unlock its secrets, explore the hidden realms, and travel the Witch's Tree uninhibited. To do this we employ different shamanic practices in our craft with the hopes of gaining Sabbat. Sabbat is both a plane and a state of consciousness for us. As a plane, Sabbat serves as the meeting place of witches and spirits from all walks of life, all of whom have some ancient connection to our order. The spirits there are uniquely of a classical kind—familiars and beasts, goblins and fairies—and it is the meeting place for the souls of all the children of Diana. As a state of being, Sabbat is a primordial nirvana reserved for those who walk the crooked path. Within this ecstatic state we can melt into a magical perfection and meet spirits that are family, in a sense. We can commune with the powers that be, dance with the devils themselves, and liberate our souls.

Studying the mind and working with formulas that adjust our state of consciousness, we also fly to the other realms, which I will explain later in this chapter. Within these places we can find allies that can heal wounds, teach us anything, share magics no others could understand, and unlock the doors to all the secrets of the universe.

Conjuration

Conjuration is the magical act of summoning spirits within both controlled and uncontrolled environments. It is what we do to remove resistance between our frequency and the spirit's frequency. Conjuration is usually

ritualistic in nature, involving acts of ceremonial procedure, offerings, and sometimes divination. Witches conjure spirits for any number of reasons, and in my tradition conjuration is a cornerstone of our practices.

You are performing an act of conjuration every time you lift your arms up to thank the Goddess, every time you rub rosemary in your hands and take a big whiff before a spell, every time you surround yourself with a bunch of candles and incense just to feel a little witchier. On a grander scale we conjure spirits when we invoke the Grigori (also known as the Watchers), when we call upon our allies in ritual, and even when we draw a sigil on the ground. As animists we believe there is a universal spiritual essence in everything; as witches we work with this essence to tune in to the forces therein; as conjurers we work with that essence to bridge the worlds and bring spiritual forces to us.

When these three skill sets are joined as a magical study, the Familiar Craft can lead us to realms of being and depths of power that perhaps we thought were previously unavailable or even make-believe. It also, perhaps more importantly, gives us power over our spiritual environment and, for some of us, the ability to help others who aren't so magical gain control over theirs.

The World Tree and the Realms of Spirit

As humans we are members of a grand community of spirits living in an incredibly haunted universe full of angels and demons, ghosts and bogeys, devils and fairies, and yet-unknown spiritual entities. To understand spirits we have to understand where they come from, what they want, what their rules of engagement are, and how to commune with them. To do this we must look at a much bigger picture than one spirit or tradition alone could portray and expand our vision to the macrocosm of Spirit and the World Tree.

It is my belief that every religion and spiritual tradition that has followers has a piece of the puzzle. I also believe that as witches it is far more valuable for us to study these religions and traditions and allow the wisdom shared within them to inspire our own gnosis so that we may better understand the universe we conspire to influence. For me, Witchcraft is the art of obtaining power through growth of self and the understanding of where self intersects with unseen forces. A major part of that involves stepping out of a traditionally Pagan frame of mind when viewing the world and including the wisdom of Spiritualists, Cabbalists, shamans, mystics, and psychics to form a much greater understanding of how my own spirit walks between the worlds.

Spiritualist mediums often refer to “receiving messages from Spirit”—not a specific spirit, but Spirit, which is an entity all its own. In some traditions Spirit is called Great Spirit, God, God Herself, Goddess, or Creator. It is believed that Spiritualist mediums communicate with this energy and are capable of conveying messages from it to sitters (also referred to as querents, sitters are those who come for a reading). Spirit is the all-pervading, all-encompassing omnipresent force that comprises the universe.

In my tradition we see Spirit as God Herself or the Star Goddess, the one thing from which all things both emerge and return to, regardless of what they are. To us the universe is a living entity, the creator of all that is, the destroyer of all that will ever be, the god of gods, the chief spirit from which all spirits (including our own) spring forth and live, move, and have their being from. She is our god, the ultimate mystery and the ultimate omega. We seek to understand this being both religiously, through our own journey and shared rituals, but we also seek to understand this being practically, as both the philosophical container of all that there is and the foundation from which these things occur. In this, we often refer to Spirit also as zero-point energy, or Z energy: the original wavelength of energy from which all other energy emerges from.

The best analogy that I have been able to come up with to explain what the spirits have shared with me in regards to how Z energy manifests reality is to think of white light entering a prism. Like the white light, once Z energy moves through the prism of the physical plane it is divided into separate wavelengths, just like how the white light would be divided into its component colors, producing a rainbow. Each of the component colors represents a frequency band that when combined produces the complete frequency of Z energy. If Z energy is a wavelength of energy, we can tune in to it like we would a radio frequency, and by turning our dial we could tune in to the specific frequency bands contained within the original signal like one tunes in to their favorite radio station.

The World Tree in many traditions is an astral or etheric living pillar that is generally comprised of three distinct levels. What would be the trunk of the tree represents the physical realm of humankind; the roots, the underworld or the world of the dead and Unseelie forces; and the canopy, which is the home of angels and ascended masters, is often referred to as the overworld. As witches we have undoubtedly been introduced to this idea before, but we must take our understanding of it a little further in order to find universal cohesion.

Z energy is the World Tree, and each of the component frequency bands that make up the original signal also make up each individual world. Each world is a realm for specific spirit types and is generally made of four distinct planes, or wavelengths of energy, in which spirits can originate. Using our own plane, the physical plane, as our base frequency, we can move upwards or downwards on the tree as we tune through the different wavelengths and subfrequencies of Z energy and walk between the worlds.

Each world is like a type of spiritual energy field all unto itself that can be accessed psychically via shamanic practice, conjuration, astral travel, or through altered states of consciousness. As we move through the following

chapters in this section, we will explore how each type of spirit travels the worlds on their own and how they can affect each plane.

The Worlds and Their Subfrequencies

F#	WORLD	PLANE	PEOPLES
6	Overworld	Omega	Unknown
5		Void	Keepers, beings of the outer darkness
4		Divine	Primordial forces of order, gods, saviors
3		Angelic	Angels
2	Physical Realm	Spiritual	Teachers, masters, faeries, light beings, ancestors, animal spirits, plant spirits, crystal and mineral spirits, devas
1		Etheric	Faeries, familiars, guides
0		Physical	Humans
-1		Subetheric	Faeries, familiars, guides
-2		Plutonian	Ghosts, land spirits, faeries, shadow people, ancestors, animal spirits, plant spirits, crystal and mineral spirits, devas
-3		Unhallowed	Demons
-4	Underworld	Chaos	Primordial forces of chaos, gods, tricksters
-5		Void	Keepers, beings of the outer darkness
-6		Omega	Unknown

The physical plane is like the prism I spoke of earlier. It is linear, bound by gravity and matter, and thought to be the densest of the planes, capable of causing energy to separate and filter into its varying wavelengths. Unless a spirit has a physical form, like we do, it is unable to fully manifest in our realm; this is why it is so rare for us to have full-on apparition experiences of the disembodied. The densest of all the worlds, the physical world (sometimes referred to as Middle Earth) is seen as a medium so thick, it is capable of refracting Z energy into multiple wavelengths that vibrate at a higher level or a lower level. In the center of the physical world is the physical plane. I like to think of it as ground zero, and if we were using a numerical system to explain it, I would use the number zero to identify this

frequency band. As we ascend the World Tree and the planes rise, their numerical value increases; as we descend, the planes drop along with their numerical value.

High-frequency beings emerge from high-frequency, numerically positive planes; lower-frequency beings emerge from the lower, numerically negative planes. When I refer to a positive (frequency) being or a negative (frequency) being, I am referring to their point of origin, or the plane from which they originated. Their being positive or negative has nothing to do with their being good or evil; I make no judgment as to either and have found what I consider to be evil or darker spirits within the higher realms and incredibly helpful and uplifting spirits in the lower worlds. Good and evil are completely subjective, especially when we are talking about spirits.

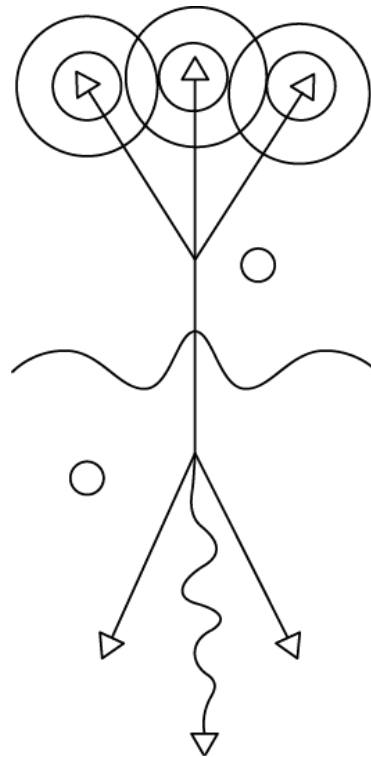
The planes are mirror images of our own physical plane, but with each degree of separation from our own plane, the individual planes are altered in their own way. It's like a painting being copied by a different artist, and then that copy is copied by a different artist, and so on. No two paintings will be the same, but they still portray the same subjects and scenery. The higher the frequency, the faster it resonates and the lighter it feels in nature. The lower the frequency, the slower it resonates and the heavier it feels in nature.

Each spirit type is incapable of manifesting fully outside of its own realm; however, with a few exceptions, they are capable of affecting realms within a certain radius of their own. Again, with each degree of separation their influence is altered and often weakened. Think of it like standing in a mirrored box: your reflection can be seen in all directions, and each reflection contains a smaller version of the other reflection. Just as the image gets smaller in each reflection, a spirit's ability to affect a plane diminishes. Malach, my familiar, explains it as being a four-degree rule; no spirit can exist at all with more than four degrees of separation in either direction from their base frequency or plane of origin.

This is also why I refer to the physical plane as ground zero. The clashes that happen between varying degrees of spirits such as angels, which are higher positive beings, and demons, which are their lower negative-frequency counterparts, happen in our realm. I don't believe the Abrahamic traditions have it completely right, but there is a truth in their view of a battle between heaven (the upper world) and hell (the lower world), as the two rarely see eye to eye. I don't think there is a cosmic war between positive and negative forces, but I do think that opposing forces must meet on neutral ground, and where they meet there is no doubt going to be a bit of conflict produced by the tension.

The Witch's Tree

Once we begin to work with the World Tree as both a system of travel as well as a system of summoning, our relationship to it changes a bit. We are now responsible for allowing ourselves to become enchanted by it, to allow it to become a vessel for the mysteries of the Craft. To us this isn't just a symbolic tree representing life and death that maps out the planes. To us it becomes the tree whose wood is the timber from which the wheel of fortune is guided. It is the tree that we dance around as weavers of fate who travel to Sabbat and the tree we climb in search of the golden bough as we claim our sovereignty. The Witch's Tree is the World Tree personalized and personified within your witch power and your magic. We cannot just summon it like a spirit; we must evoke it from our understanding of the mysteries related to witch power. The Witch's Tree is within us just as much as it is external to us.



the witch's tree

Once the process of enchantment begins to take hold, the World Tree sheds its outer leaves and bark and gives us access to the purest of all frequencies: that of Z energy itself within us, or, in other terms, the power of God Herself (spirit, maker, etc.) within us. It is by wielding our divine authority as we conjure the spirits from the outer darkness that the Witch's Tree takes root in our lives and we become the masters of all worlds. Unlike the World Tree, the Witch's Tree must be seen as a tool and a living ally, not as a point of spiritual devotion or self-reflection. It must be treated and accorded a spiritual influence within us that can be trained to do impossible things. As we develop our witch power and our divine authority, we have to allow ourselves to fall completely under the spell of Z energy and its flow.

The work presented in this book, as well as all acts of the Familiar Craft, relies upon this self-enchantment. To know ourselves as a piece of God and

to be consumed with that reality gives us the ability to be gods ourselves. Working with the Witch's Tree will allow us to foster this relationship in a way so that it may grow unencumbered. Before we dive further into the Witch's Tree, I invite you to take a look at the journal topics I have listed on the following page. They are designed to start that process of evocation and enchantment so that when we approach the Witch's Tree later in the book, the work will be easier to discover.

The Planes and Their People

Each plane has its own type of people, just like our plane has us! Each spirit is a type of person, and it is essential to understand that as we travel between the worlds. Just like us, they have their own minds and their own ways of doing things. The tribes of spirits that exist do so on each plane and are independent of one another but are often running into one another. We humans have been interacting with these spirits since the dawn of recorded history, and we have passed our stories and religions down to the following generations as way of communicating with them.

No one religion or tradition has *carte blanche* on a spirit type. The Abrahamic traditions don't get to keep angels and demons just because those are the terms they use to describe entire classifications of spirits, just like the Druids don't get to keep tree spirits or the Hindus devas. It is important to understand and respect the origins of the words, terms, and names of the spirits the founders of these traditions kept, and it is important to see where they connect. Doing so allows us a better view of the macrocosm, even though the term one tradition uses for spirit may be different in another culture.

Depending on their point of origin, a spirit is going to be more aligned with order or more aligned to chaos, with us, as the people of the middle world, being the exception. For instance, an angel would bring about

change by creating order, whereas a demon will bring about change by creating chaos. Both are valuable when performing magic, and both are viable options when seeking change. The people of the middle world are capable of creating change by utilizing both order and chaos.

Like a fish tank, the World Tree needs both good and bad bacteria in order to maintain a healthy ecosystem. Angels and demons are incredibly similar—and complete almost identical tasks—but are innately different in their methodology. As you will discover later in the book, we need both in order to have a sustainable universe.

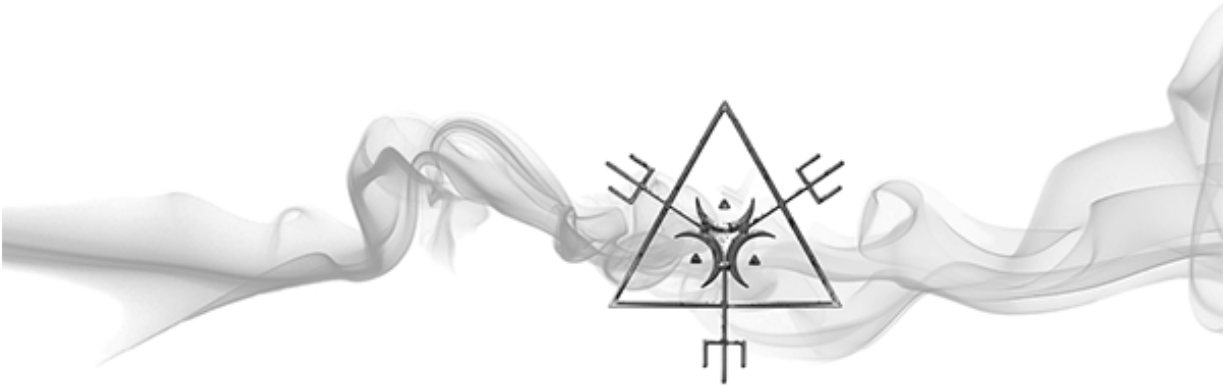
Witches and spirits have always gone together. Be they our gods or our angels, our demons or our ancestors, our magical propensity to travel the worlds and summon those from within them are both essential staples to successful Witchcraft. To practice the art of the Familiar Craft is to know the spirits intimately, to feel them in your bones and through your breath, and to fall in love with the deeper mysteries of the Craft.

JOURNAL TOPICS

- Think about how magical or tuned in to the spirit world you feel you are on a regular basis. If you were to rate this feeling of connectedness to your own skills on a scale from one to ten, where would you place yourself right now?
- What are three things that you could do right now to help you feel more comfortable in your own skill? (An example might be to develop a daily practice, to start a personal magical challenge, or perhaps to try a new meditation technique.)
- Have you had any experiences traveling the World Tree before? If so, which was the most intense experience for you and why?

- In what ways are you using your divine authority in life right now? How have you used magic to change your life and your understanding of the spirit world?

[contents]



Chapter Two

Staying on Top

I figure I basically am a ghost. I think we all are.

John Astin

Before we get started along the path of the Familiar Craft, it is important to lay some mental groundwork first so we can keep you and your energy as clean and clear as possible. These preparations help to make room in your psyche for the experience of practicing the art, and they reduce the amount of life force you exhaust when walking between the spirit worlds. Without them you will be hard pressed to have a continually positive experience, and you run the risk of putting yourself in possible danger from spiritual parasites and other unsightly entities. You also run the risk of being taken advantage of, and no one likes that.

I don't bring up these things because I want to trick you into believing you are in danger or because I want you to think the other side is full of danger, but I do want you to fully know how to be in control of any spiritual

encounter you might have. The risks involved are as high as swimming through an uncharted part of the ocean for the first time. Sure, you may have swum before, but this one is different, and navigating through the caves can be a bit tiring.

The world of spirits is a big one to navigate through, so get a boat instead of swimming all the time. You are the captain of a ship; it is your job to make friends and allies along your voyage to act as crew and navigator, and this book is a map of the stars, which can guide you through each port. It is my map; there are many others, and I have no doubt that you have at least the beginnings of your own—every witch does. While reading my map, it is imperative that you compare it to your own, take what you need for your practice, and push yourself no further than you feel you are prepared to go. There is no shame in resting at a port to restock and refuel before moving on to the next. To be in control, you must have enough energy to take control, and that can't happen if you exhaust yourself.

How to Be in Control of the Spirit Worlds

When dealing with the spirit worlds and the beings that inhabit them, it is important to keep a set of prohibitions for you to follow. Prohibitions are the spiritual, magical, mental, and physical limitations to what you are willing to do for a spirit or the spirit world. Some of us like to go all-out, but others are more comfortable with a milder range. There are a set of traditional prohibitions that are generally good ideas to follow while doing the work of a familiar witch.

Prohibitions

- 1 | Never eat, drink, or exchange bodily fluids with the spirit world. We all know the story of Persephone, who, after eating pomegranate seeds, was fated to spend half of her life in the underworld for the rest of time. Stories like hers pop up all over mythology! The reason why this is

prohibited traditionally is that each exchange of this nature is the equivalent of entering a contract. If you were to drink the wine from a faery's cup, you would be agreeing in its terms to a partnership of some sort, and partnerships always come with a cost.

2 | Always pay the cost of admission. When working with a spirit and developing a long-term relationship, it is imperative that you are aware of its needs. Each spirit requires a little something that shows not just that you find it to be sacred in some way, but that you take your relationship seriously. This offering is a sacrifice that always must be paid. The word *sacrifice* means to make holy or sacred, so whatever it is that we are offering up must possess some psychic or emotional value to you. For many spiritual exchanges, a sacrifice of time, incense, alcohol, or ceremony does the trick, but for some of those more serious and intense relationships, a drop of blood (yes, there are exceptions) or a charitable donation might be what's needed. I refer to this as "the cost of admission" because if you want to ride the ride, you have to buy a ticket! Each spirit has its own needs, so be sure to find out what type of offering is appropriate and complete your end of the bargain. Failure to do so will mean poor to no results, possibly upsetting the spirit, and most assuredly there will be kinks in your magic.

3 | Only allow double-headed possession. Essentially, never give your body up to a spirit completely; you have to make sure that the spirit has your back and that you are at least copiloting. We call being in the copilot seat "double-headed possession" because it means you and the spirit are both in the driver's seat but that the spirit has use of personal projection. Even with a double-headed possession, you have to make sure that you really know this spirit as intimately as you know your best friend. Think of it like this: you are the god, and your body is a temple. No god in mythology would willingly share a temple with another god

unless they had something in common, were friends, and there was much negotiation, and neither should you!

4 | Never disturb or desecrate the houses of the spirits. This means do not dig up dead things; don't mess with graves unless you are cleaning them up; don't vandalize cemeteries, churches, or monuments; don't go out in nature and disrespect the forest or the stream; don't do magic on someone's grave unless you have permission. All of these things can lead to a lot of trouble for you and your magic, with far-reaching effects that can be hard to predict.

5 | Do your daily work! I cannot stress this enough. The more you work with the worlds, the more having a clean energy body and being in an aligned spiritual state becomes important. If you can maintain good spiritual hygiene, you can pretty much do whatever you want with no ill effects, but on occasion things tend to come back from the other side with you or you lose a piece of yourself there. Not being a beacon of balance and spiritual integrity leaves you vulnerable, often in unforeseen ways. Having a daily practice of centering, soul alignment, and spiritual cleansing will make your life, and the lives of those around you, so much better.

6 | Never provoke a spirit. Spirit provocation is when you say rude things or act in an aggressive manner in order to get the attention of a spirit. These things are big no-no's, and though you may see "professionals" do it on television, it is generally seen as a taboo practice amongst both the psychic and paranormal fields.

7 | Always be respectful of a spirit and its background. When we speak of spirits, all sorts of images come to mind. Just like how different cultures can view the word *witch* as being a positive or a negative thing, the same goes for spirits. Each culture has their own types of spirits, as well as their own relationship to them. There are cultures that don't put any

stock at all in the idea of ghosts, and then there are cultures that put a frighteningly large emphasis on the idea of them. No matter how you cut it, the notion that there are conscious spiritual influences all around us is a pretty common phenomena for the human race. Each culture has set parameters for working with their native spirits; research them and familiarize yourself with them before you work with a spirit so that you will not offend them.

Personal Boundaries

Keeping those seven things in mind, you are now responsible for figuring out what your specific prohibitions are. What are your personal limitations and the things you absolutely will not do when it comes to working with the spirits? For me that has included boundaries as to what I endorse publicly, what I am willing to offer the spirits, how I will allow myself to be portrayed publicly, and generally anything that might put me at great risk physically, mentally, or spiritually.

Take a few moments and think about that. Personal boundaries are incredibly important in all aspects of life but especially when dealing with the unseen. Keep in mind that whatever you come up with may prohibit you from working with a certain type of spirit later down the road. You can always rethink this later, but know that any decisions you come up with, no matter how important, may mean that a certain type of spirit is off-limits to you.

Setting Contracts

Now that you have some idea of what you probably shouldn't do and what you should never do under any circumstance, you have to be sure to convey that and sometimes even negotiate that with the spirits. This part of the process, once you get to it, is referred to as "setting a contract." At some point after you have met and worked with a spirit, you will have to decide,

like in any relationship, if it is going anywhere. If you feel it is time to take the relationship to the next level, you essentially propose to the spirit by offering it a contract.

The contract should state your boundaries, rules of engagement, and what you are willing to offer in return for favors and help. It should be written out on paper, signed, and kept in your Book of Shadows. This contract can be given to any spirit you desire a deep relationship with and should look something like this:

I, (insert name here), under regulation, enter into an agreement with (name of spirit).

In exchange for magical assistance, enhanced perception, and spiritual advisement, I offer three glasses of milk (or whatever you negotiate) weekly as payment.

In order to fulfill this contract, (name of spirit) shall not require more without first negotiating, shall only contact me through comprehensible means, shall work only in my favor and highest will, and must swear total allegiance to our bond. Failure to do so will result in the termination of our agreement.

Tell them to give you an actual sign that lets you know they agree to these terms. I use tarot for this and pull three cards; two out of the three cards must be upright as a sign that they accept (I also use the cards drawn to show me what I need to know about the contract). I also have used a pendulum with great success, whereby the pendulum must swing in a clockwise motion to indicate yes and a counterclockwise motion to indicate no.

Keeping Yourself Safe

Safety is always a concern when dealing with the spirit world. Any spirit can alter us, and though in some cases that may be the intention, that isn't

always the case. Unwanted energy is never a good thing and is almost always avoidable. Modes of protection will change depending on the medium of contact. If you are traveling the planes astrally, then you would want to work with a talisman to keep your body safe during extended trips; if you were performing a séance or doing an investigation on a haunted area, you would want to wear a talisman to keep you free of vampiric attack and possibly even have a team of spirit guides to assist.

There are a few guidelines to follow when protecting yourself:

- 1 | Always keep yourself grounded and your soul aligned. This will keep your senses sharp and your mind clear.
- 2 | Wear a protection talisman on your body or draw a protection sigil somewhere hidden on your body. In appendix A you will find a few symbols that can be used for specific protection needs, but chances are you already have one or two favorite protection symbols of your own, like a bind rune or even a pentacle. If you draw them on the body, I recommend that you let them dry completely before putting your clothes back on and that you mind the sweat!
- 3 | Don't do anything more than light spirit work if the body or mind is compromised by illness. A weak body and mind make for a vulnerable witch. Working with anything other than the higher-frequency beings will leave you open to attracting long-term lower frequencies into your life.
- 4 | Work with a team of spirit allies. Over time you will meet and work with many spirits, and they can be befriended to help keep you safe while you do your work. These spirits are your crew and bodyguards.
- 5 | Keep salt or iron close. Both salt and iron are known to disrupt etheric patterns, which means they both can be used to break the connection between you and a spirit. Salt doesn't last as long as iron, but as long as either is present it is believed that a spirit cannot cross their path. Iron

can be used to ward off spirits from the home. When added to water and put in a spray bottle, salt can be a fast and effective way of clearing unwanted spiritual energies.

6 | Wear or carry stones such as jet, amber, black tourmaline, green kyanite, wulfenite (a personal favorite), tanzanite, black sapphire, emerald, tiger's eye, onyx, smoky quartz, moldavite, tourmalated quartz, opal, or seraphinite as a protection talisman. Tune in to the frequency of the crystal and allow the vibration you feel to resonate through your entire energy body. When you feel the total resonance of the crystal move throughout your body, you know that it has synced with your energy. Though the sensation may fade, know that the crystal is working with you to supplement your etheric anatomy.

7 | Wear psychic armor. There are many different ways of outfitting yourself with psychic armor; the practice is not a foreign one to modern witches, so working with your own is perfect! However, if you don't really have a psychic shielding practice, the exercise on the following page should be added to your repertoire.

8 | Ward your home and any places that are special to you. Warding is the practice of placing protective talismans around a location to scare off any unwanted guests. Gargoyles are an excellent example of wards that are meant to fend off evil spirits. A ward can be made by placing protection herbs like bay, nettle, juniper, or oak around the area, by placing stones like the ones mentioned earlier around the area, or by making a talisman using a protection sigil like the ones in appendix A and placing it at the entryways or in a place of power in the home.

Holy Flame Protection Exercise

The holy flame or holy fire is the spiritual energy that resonates from us as witches when our souls are aligned and our wills are focused. It is the aura

made potent with witch power. I go into great detail in *The Witch's Book of Power* as to how to perform an advanced version of the holy fire activation; however, included here is a simpler version used by us in *Sacred Fires* to activate the holy fire with the aim of using it to protect us during our interactions with the spirit worlds.

Begin by visualizing the three aspects of your soul aligning: the primal soul, the ego soul, and the higher soul becoming one. In my tradition we do this by chanting, "Serpent rising, owl descend; spider weaving without end. All three souls are aligned as one; now this, our sacred work's, begun!" and visualizing an owl (the higher soul) descending from the heavens, a serpent (the primal soul) rising up from the ground, and a spider (the ego soul) weaving the threads of energy together. When the three become one, a spark of white flame is ignited, and from that our holy fire begins to burn. The three animal representations of the different aspects of the souls vanish and we are left with a white flame radiating from our bodies in all directions, like steam rising off of your skin after a really hot shower. Continue to breathe in the fourfold breath (breathe in for four counts, hold for four counts, exhale for four counts, hold for four counts, repeat) and focus on the flame burning at a steady pace for at least one cycle.

The holy flame protection exercise is designed to shroud you in the holy flame of the One, or Spirit, which we call forth through the higher soul. Once you are protected in this way, you are free to interact with spirits. Know that this exercise may need to be repeated after long sessions working in the spirit world.

The Fire Blessing of Hecate

The last thing that I wanted to share with you before we fly to Sabbath is a personal ritual that I highly recommend undertaking prior to engaging the spirit world. Once the ritual has been completed, the fire blessing of Hecate

can be summoned at a moment's notice. Essentially the ritual adds a layer of protection to your etheric body and will give you extra psychic armor. On occasion you may want to repeat this ritual to refresh the relationship between you and the current of power.

Perform this ritual on any night of the month. Do this in a quiet and dark room. I recommend going for pitch black when the lights are out. This does require a bit of time in the darkness, but it's nothing you can't handle. After blending the incense, be sure to burn it in a fireproof dish that is placed near you and the mirror but not in an obstructive area. The idea is to smell the incense, not be lit on fire because during the two minutes of total darkness you bumped into it. Play it safe!

For this ritual, you will need the following:

- 2 pinches mugwort
- 3 pinches rosebuds
- 1 pinch cinnamon powder
- 1 pinch amber resin
- 1 pinch anise seed
- 1 charcoal square for incense
- 1 black candle
- Athame
- Mirror

Prepare your space according to your own tradition. Mix the herbs and amber together and burn on the charcoal; place this in front of the mirror along with the lit black candle and turn off the lights. Stand before a mirror and perform the holy flame protection exercise. Open your eyes and gaze into the mirror. Look into the reflection of your own eyes and know that they are windows to the soul.

With your gaze fixed upon your own stare, take three deep breaths, each one taking you deeper and deeper into the reflection of your own soul, and

say:¹

Askei kataskei eron oreon ior mega samnyer baui phobantia semne!
(pronounced *as-kay ka-tash-kay arr-on oar-ee-on ee-or may-gah*
samm-ner bough-ee fo-ban-tia sam-nay) *I summon forth the thrice-*
great queen! Hecate, come and bless this worthy vessel!

Askei kataskei eron oreon ior mega samnyer baui phobantia semne! I
summon forth from the darkest void the spirit fire of Hecate!

Askei kataskei eron oreon ior mega samnyer baui phobantia semne! I
summon forth the cloak of midnight; may all spirits bow to the flame!

Askei kataskei eron oreon ior mega samnyer baui phobantia semne!

Askei kataskei eron oreon ior mega samnyer baui phobantia semne!

Askei kataskei eron oreon ior mega samnyer baui phobantia semne!

After the final chant snuff out the candle and sit in total darkness. Envision your holy flame resonating from your body in steamy pearlescence. Breathe slow and deep, and listen to the sound of silence, the sound of total darkness. After a few breaths allow yourself to visualize a drop of indigo flame emerging from the mirror before you. As the flame moves closer to you, notice it grow bigger and eventually envelop you.

Breathe slow and deep, and allow yourself to absorb this fire. Where your holy fire burned white, it now burns a haunting indigo, the flame of Hecate. All is done.

To activate this flame in the future without needing to use this ritual every time, perform the holy flame protection exercise and then pray to the power of the blessing:

Askei kataskei eron oreon ior mega samnyer baui phobantia semne! I
summon forth the cloak of midnight; may all spirits bow to the flame!

As we move through the following chapters we will expand beyond these ideas and take a look at developing those three important aspects of the

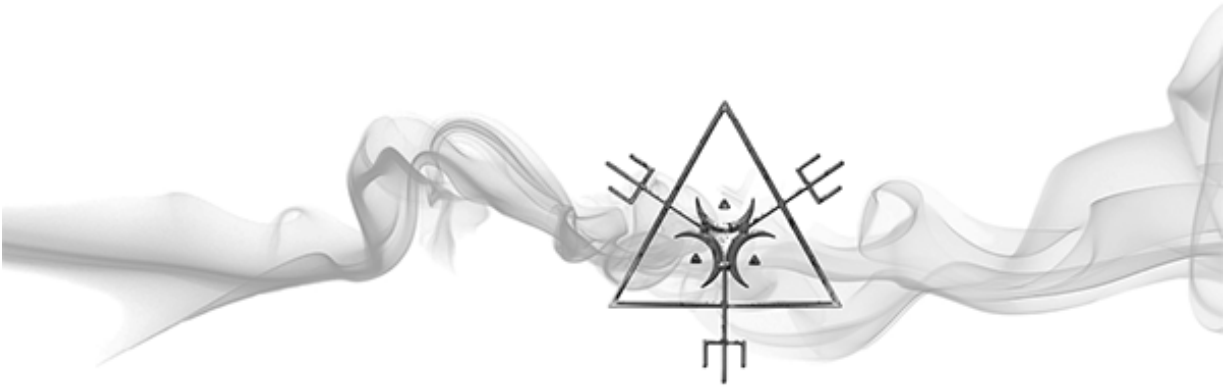
Familiar Craft: mediumship, flight, and conjuration. Having laid the groundwork in this chapter, we can move freely in the spirit worlds—just be sure to stick to your prohibitions, stick to your boundaries, and stay safe!

JOURNAL TOPICS

- In addition to the seven prohibitions listed in this chapter, what other prohibitions or personal boundaries do you feel you want to have in place when dealing with the spirit world? What are you willing to do and not do?
- How did it feel to perform the fire blessing of Hecate? What differences did you feel in your energy body after you did it?

[contents]

-
1. This chant was first introduced to me through the great work *Hekate Liminal Rites: A Study of the Rituals, Magic and Symbols of the Torch-Bearing Triple Goddess of the Crossroads* by Sorita d'Este (Avalonia 2009). It originally comes from the charms used to invoke Hecate within the *Greek Magical Papyri* (see PGM LXX.12 and VII.451, for example).



Chapter Three

The Art of Mediumship

I feel there are good spirits everywhere when I am writing my songs, helping me. I just feel them and feel good. And it's not stupid or mystical or weird. I just get good feelings from, I don't know, the air.

Stevie Nicks, *Creem Magazine*, 1982

As I sat in my office after a session, waiting for the next clients to show, I felt the presence of a young man enter the room. He was seventeen or eighteen, tall, and African American, and he was wearing a puffy silver jacket and had the whitest sneakers I have ever seen. Though he was holding the side of his head and refused to show me his face, he was bright and positive and I knew he had shown up to talk to his friend, one of the clients I was waiting for.

Minutes later there was a gentle knock on the door and my assistant ushered in my next two clients, a mother and son, whom I had seen multiple times before. The mother, a quiet, shy, and beautiful woman, had a history of bringing multiple spirits with her during previous sessions and was

curious as to her own mediumship ability. Her son, a tall youth in his mid-twenties, was more of a skeptic but had sat through previous sessions and was intrigued enough to keep coming back with his mother. As both of them took their seats on the other side of the small circular table, I could feel the room filling up with multiple energies and knew that there was going to be plenty of messages to convey.

As I began to tune in and make contact with the spirits who came with the woman, the original spirit that had shown up minutes before their arrival began to demand more attention and was now standing right next to my skeptical client who had come with his mother just to watch. No matter how hard I tried to focus on the spirits who were speaking to me about his mother, this particular spirit was making it impossible to single out any other vibration. I couldn't go on, so I stopped and looked directly at the son.

"There is a spirit who showed up about five minutes before you came in. He says he is with you. He died young, very quickly, and he says he was working with you on a creative project. He is covering his face. Does that make any sense to you?"

"No, not really," he replied.

"Okay, well, he is definitely here—let me see what else he will share with me," I responded as I began to clarify my connection with the spirit. When I looked deeper he moved his hand away from his face and suddenly the right side of my face began to throb and ache as if someone had taken a hammer and slammed it into my temple. "I think he was shot in the head from the side."

Suddenly my ears began ringing, which is a sure sign that I have a spirit's attention, and I looked up to see the color draining from the son's face. "He said you two were working on some sort of music venture and you stopped after he died."

"Holy shit!" he exclaimed. "I know exactly who that is—he was a friend of mine who was shot in the head while walking in Oakland a few months

after we started working on a rap album together.”

After a few seconds of processing the psychic information that I was receiving, I went on. “Well, he wants you to know that he is still with you and wants to work with you on the album; he wants you to keep working on your music. He says it’s very important that you do so. He is with you because he wants to help you achieve the goals you set out for yourself together and is sorry he couldn’t finish them when he was still in the physical.”

Feeling I had satiated the spirit of the young rapper, I focused back on my female client, who had a long line of spirits waiting for their turn. We spoke with a few people she had lost, who were all there to just check in and let her know she was loved and appreciated, as well as to give the simple message that they were okay. However, there was the spirit of a quiet older woman who was standing next to her who identified herself as a grandmother and kept pointing to my client’s right ear.

I asked my client if that made any sense and she said no, so I asked the grandmother to clarify for me. In my head I remember asking this spirit, “Why do you keep pointing at her ear?” to which she responded, “Because that’s where he gets in!”

“Where who gets in?” I asked.

“The mean man! He hates my baby girl!”

I was stumped. I looked all around the room and scanned the space around me—there was no “mean man” to be found, no lower energy to be sensed. “Who is the man?” I asked. “Is he with us now?”

“No, he is at her home.” And as she told me this, my mind flooded with the images of a twelve- to fifteen-foot-tall long-armed black, gray, and red monster hanging over my client, yelling at her and laughing at her.

“Your grandmother says—” and before I could finish my sentence, this being showed up right next to my client. He came in with a sense of entitlement, like my client was his property. He filled the room with a dark

and ominous feeling. I got physically cold and almost all of the other spirits left the room. What *was* this thing?

Every fiber of my being was wound tight, and I didn't want to be anywhere near this spirit. He began to show me how he would yell at her while she was sleeping or when she was alone. He went on to say that my client belonged to him—that she and all other women were there to serve him. He showed me how he liked to yell in her ear to keep her feeling anxious and unnerved; nothing made him happier than to make her feel vulnerable.

Malach, my familiar (a familiar is a specialized type of spirit guide that we will discuss in detail in [chapter 4](#)) began to fill in the missing pieces. He helped me to understand that this spirit was essentially keeping this woman sad and depressed, feeling lost and unloved, because this spirit was feeding off of her negative energy. This spirit had been with my client for seven years, hated women, and had also been psychically abusing another young woman who was living with my client.

As I began to share with my clients what I was picking up and how this spirit was making me feel, it became clear to me that this spirit had had a major impact on my client's life. I asked her if she knew how she would have picked up such a spirit seven years prior and she nodded and explained that at that time she had been living in a battered woman's shelter. She went on to say that her life hadn't been the same since and that she had been battling depression for that time as well.

Her son sat silent, looking at me in disbelief—as I am sure I would have done if I were in his shoes—then he scowled a bit and said, “Could this thing make someone feel lethargic and like they can't get out of bed?”

“Yes!” I responded.

“I think the other woman in the house being affected is my girlfriend, who just moved in a few months ago. She has been sick and tired a lot and really

depressed since she moved in. This was supposed to be our big leap forward in our life, but instead she's just sad all the time."

I spent the next twenty minutes giving them both homework regarding how to handle and deal with low-frequency beings. It was clear to me that what we were dealing with was demonic and had no business being a part of either of their lives. Prepared for what would come next, we ended our session, each changed by the experience.

After they left I could still feel the energy of the demonic spirit all around, even though it had left, like how you can smell sulfur in the air after fireworks. Though it wasn't there, its funk still lingered, and it took me almost twenty-four hours to feel like I was back to being myself.

Months later I would see these clients again. Though they felt like they had temporarily handled the issue of this spirit, they feared they would still be vulnerable to its return if they weren't diligent in changing the vibration of the house and those who lived in it, to which I agreed wholeheartedly.

I share this story with you because I was forever changed by it, and it shows the varying nature of the types of conscious energies we deal with on a regular basis as mediums and bearers of the witch power. Some spirits just want to help us and encourage us to follow our dreams, whereas others don't really have the highest intentions. The spirit world is an incredibly diverse place, and each of us has had some degree of exposure to it, be it positive or negative.

Our history as well as both ancient and modern mythologies are filled with stories of humans interacting with spirits. Our most distant human ancestors had an incredibly different relationship with the spirit world than we do now. Humans today share the luxuries of electricity and technology, both of which make our lives easier and are important aspects of modern living but have steered us as a culture into a psychically ignorant era. Our ancestors were much more exposed to the elements. Where we have a lit home at night, they had the darkness of the heavens and the forest; where

we have heated and air-conditioned homes that shut us off from the world, they had the openness of their natural environment and the predators that lurk in the unknown; and where they had the ability to be in the moment and aware of their surroundings, we have television, smartphones, and social media to keep us constantly plugged into a different reality and separate from our own. This isn't to say that modern life is bad—I love my Mac—but the way we live today doesn't exactly support the psychic experience.

Because of this, our ancestors had a different relationship with the spirit world than we do and left pieces of their wisdom in the form of mythology, folk tales, and local legends. If we were to take a random sampling of lore from any five cultures on the planet, chances are four of them would share at least one story with similarity regarding the spirit world. How could there be so much crossover and shared experience between varying cultures if there wasn't some truth to the phenomenon being reported? For me the answer is simple: the spirit world is a very real place full of beings that work with us, against us, or want nothing to do with us, and humans have been interacting with this spirit world since the dawn of our species.

Today if someone has a psychic or spiritual experience with a spirit it is often looked at with skepticism. For every seven people who come into my office thinking they are haunted or are having a spirit experience, one of them actually is. This means that the other six are having a different type of problem, and healthy skepticism gets them what they actually need in the way of advice, help, or direction. To not debunk their personal experience and blame their woes all on a spirit would create much more harm and hysteria than is needed or helpful. For the one person, though, the truth is often hard to find and even harder to digest.

Being the Medium

When working as a medium for practice or for trade, there are a lot of misconceptions about what we do—most of these come from fellow mediums and seekers. Again, we all work differently and there is no universal code to follow. There are, however, a few things we generally accept as being true.

Being a medium means that you are sometimes called upon to act as mediator between the living and the dead, the physical and the spiritual, and to help resolve psychic and psychological stress. We don't always get to be sitting at a cushy desk when doing this work, either; sometimes we are asked to spring into service with little or no notice. Mediums don't get downtime; we are always plugged in and surfing the astral.

I've been in much debate over this, and yes, there are ways to shut it all down if a period of peace is desired, but once we begin pouring ourselves into the work of mediumship, it easily takes over our lives. I believe it is important to have a healthy balance between our work and our mundane life; however, this can be hard to do once the ball is rolling. For some this is a huge struggle, whereas for others, like me, balance is something that you practice, not a goal you obtain. Balance comes from daily practice and discipline and is something that must be defined by you as a psychic.

It is unhealthy to go through constant extremes with your energy, especially if you feel it is the result of your psychic abilities or witch power. Perhaps my greatest pet peeve is seeing someone having a meltdown due to what they claim is psychic phenomenon. There is no honor or talent in not having control over your psychic abilities, and those that do make us all look bad. It may make you feel like a special flower for the moment, but all it really does is reinforce to the spirit worlds that you can't be taken seriously and that you have a lot of work to do.

If you are someone who easily gets bombarded by psychic energy, it is your responsibility to build up your muscles and keep yourself protected. It

is your responsibility to find and maintain balance; if you cannot, then perhaps working with spirits isn't for you. I mention this because psychic energy is all around us and if emotional frequencies or unknown spiritual forces bring you to your knees, chances are spirits will too.

Sensing the other side is often something that is presented with overcomplication. What you will find is that as you work more with the spirit worlds, the more sensitive you will become to the subtle shifts within them. This is a mountain, not a hill, so climbing it takes time and lots of endurance building. Your prime directive as a medium should be the search for knowledge that is specific to you and the connections you have to the spirit world.

Conveying messages from the dead is not what it is all about, but rather it's the task some of us have taken on in life. That type of work is not for everyone, and those who do it often started off reluctantly. People put a lot of stock into the messages mediums give them, so what you say will have some sort of weight, even to the skeptical. Never put yourself in a situation where you're providing false information; spirits *hate* that. It is probably the best way you can think of to sever a connection with the other side, not to mention a way to cause a lot of damage in someone's life.

Sometimes messages can be hard to understand, and even knowing if you are plugged in to the right source can be difficult. For this reason alone, I rely a lot on my relationship with Malach. I may not be able to talk to every spirit with ease, but he certainly seems to be able to, so I rely on him to help relay the messages I am getting from the other side. My ability to rely on him came from a lot of practice and one-on-one time with him. We had to learn how to communicate to one another, and even after over a decade we still have hiccups now and then. If you're at all worried that you might be channeling information from the wrong source, work with your spirit guides or familiar to help discern; that's what they are there for. Always tune in to

them before you tune in to anything else, and when in doubt ask them to help clarify the message you're receiving.

Deliver messages with caution, humility, and respect to those being channeled as well as to the person on the receiving end of the message. Not everyone wants to know that you sense their grandmother next to them who might have a message. Always be courteous and aware that information like this might be upsetting or even startling to some. Don't force your psychic experience onto an unsuspecting individual.

Main Objectives of a Medium

Having a few main objectives in mind as a medium is an excellent way to establish yourself as being different than the rest and will help you build the best practice possible. Even if you have no intention of working with the public, it is still a good idea to keep these in mind.

Always put your clients first. Regardless of whether you are charging for the service or not, remember that these people came to you when it is likely they have exhausted all "normal" means of resolution. This can mean that they are at their wits' end and are desperate for answers, so chances are they will be placing a lot of faith and stock in your abilities and what you say. I find having a good bedside manner and a positive outlook is always the best approach when working with others.

Always be willing to learn because you are always a student. We never know it all, and each time we practice a skill we learn something new; you will find that mediumship is no different. Some of the coolest things I have learned came from other psychics and paranormal investigators while working in the field; if I went in thinking I knew it all, I never would have learned what I now know. In addition, the spirits we work with in the Familiar Craft will always challenge us with a new level of understanding,

so being willing to learn will always keep you on the cutting edge of your own practice.

Don't force your beliefs on your clients. I get it—we witches tend to be know-it-alls and are quite opinionated when it comes to what we believe in. The truth is, however, that not everyone is a witch and chances are your clients won't be. By shoving your religious beliefs down their throats, you are making it way more difficult to help both the spirits and people involved. Always be willing to adapt your script to someone else's beliefs so that you can have the most impact. This means not getting into a debate over what an angel is with the client; instead, use their vocabulary to explain how an angel is different from, let's say, an ancestral spirit.

Always be serious about the work that you do and always project seriousness when doing it. If you don't take it seriously, then neither will the spirits nor the people who are coming to you for help. If you treat this work like it is a profession, with high standards and skepticism, this work will be good to you.

Maintain a sense of curiosity with your own abilities; they are never going to stop changing, so you should never stop trying to hone them. What you will find is that each new adventure gives you a new chance to spread your wings and put different pieces together. We often have big leaps in progress rather than a steady stream, for some reason, so one day you might not be able to sense the spirits of the dead, and the next you can. Having a healthy sense of curiosity will keep you trying out new things and exploring what you are capable of.

Last but not least, have a healthy sense of humor about what you do and who you are. Not only do spirits not really enjoy uptight people (seriously, they don't), but people don't like uptight people. If you are incapable of laughing something off or making a joke regarding your own awkwardness from time to time, the sheer weight of these situations can cripple you. Keeping yourself positive and able to roll with the punches in this way will

ensure that everyone involved can keep tension low while not focusing solely on the deeper aspects of the work but the tasks at hand and maintain a productive atmosphere.

Discernment

Overall, you will use your psychic abilities and the witch power like any other sense, which means you must rely on the primitive aspects of your soul to retrieve the information (see chapter 3, “*The Primal Soul*,” in *The Witch’s Book of Power*) and other two souls (the ego and the higher) to decipher its meaning. Sometimes the psychic input is as little as you suddenly sensing someone’s presence in the room, in which case you feel the disturbance of normal environmental energy patterns or the emergence of a new pattern within a usually controlled space. But sometimes the information is much more complex than that, requiring a developed, almost street-smart ability regarding both your internal language and the language of the spirit and the psychic phenomenon related to them.

For example, most spirits do not transmit information verbally but usually in a set of symbols, feelings, and subtle downloads. Sometimes the methods of communication are consistent and other times are a jumble of all three. We can never count on one or the other, so we are always left to the task of applying our own wisdom to make sense of the information. Being a psychic medium, I tend to get downloads more than symbols or feelings, and often these can be a strange mash-up of different thoughts and memories, and making sense of them can be quite difficult. I will usually explain it to clients who notice me staring off into space as it being a lot like getting an ice cube on my brain. There is almost immediate tension that I feel in my head, followed by glimmers of information. Like ice, it takes a few moments to melt so I can pick up the pieces and make sense of it. This can take just seconds and other times it can take fifteen or twenty minutes.

This information also comes in waves, each carrying its own degree of understanding and usually new sets of information. When this happens all at once, it can be a little jarring if there is just one spirit, let alone if there are multiple spirits or if the location or person is putting out a lot of psychic energy. There are times that, when left to my own devices, I would rather curl up into a little ball and suck my thumb than try to make sense of it all. For this reason I rely on Malach a lot; we are inseparable. Part of being a powerful witch means having a powerful familiar.

Malach helps to separate the need-to-know information from the not-so-important information, all the while keeping me safe from unwanted spirit attention when I am at my most vulnerable. He is an irreplaceable part of what keeps it all working; without him I would be a lot less able to do my job as a medium. He also acts as interpreter and tour guide for me, not to mention ambassador. My point is, without a relationship to a spirit who can help make sense of the spirit world and what it is saying to you, chances are you are going to have a difficult time overall.

We work with our senses, our perceptions, our sudden awareness, and our spirit guides to help decipher an immense amount of information, and sometimes it is very, very difficult. And sometimes we get it wrong—and that's okay.

The biggest question I get asked from psychics I train is how can you tell if you are receiving a message from a spirit or yourself when all this is happening? My truth on this one is complicated but honest. You learn to discern between your own senses and the heightened sensual state that a guide or familiar can provide. At some point I don't think it matters, or perhaps the two become inseparable. I think Malach and I are joined in a sort of marriage or partnership, one that we both take quite seriously, and at this impasse I believe that the two of us are constantly bonded. What he perceives I perceive; what I can't do he does for me; what he can't do I do for him. We are both invested in the same outcome. I can tell it is him,

however, because it usually comes with a bit of ear ringing or I will catch myself having a conversation during which I am following up information with questions as if interviewing a witness.

Discerning between myself, Malach, and other spirits is a different matter altogether. In those instances I think it is incredibly important to know if it is you or them when receiving information and psychic downloads. When in doubt, ask your spirit guide or familiar that specifically works with you as a psychic. They always have to be honest, so they are a good place to start. You should also be able to check in to your higher self and see if it feels the same as when you tune in to that energy. If yes, then you know it is all you and not coming from a spirit. If you spend a lot of time being in your home frequency, discerning between it and other frequencies should be quite easy.

Practice and Procedure

Mediumship requires a lot of practice on our end before these skills can be honed and put to practical use. Not everyone is going to be a five-star medium—nor does everyone have to be—but mediumship comes with the territory and is an art that, when added to your repertoire, will have perhaps one of the single greatest impacts on how you perform magic. Mediumship is our ability to perceive conscious spiritual energies around us, and, with a little luck, it allows us to bring messages and information to our plane from another. When we fly we leave our plane and travel to another; when working with mediumship, however, we are tuning in to those other planes without the need to leave our body. Mediumship is the bridge between spirit flight and conjuration.

In the beginning there will be little as important as your relationship to your spirit guides and familiars; working with these two types of spirits is perhaps the best excuse to practice the art, as well as the most beneficial.

Spirit guides are higher-frequency spirits like teachers or guardians, and they are tuned specifically to the frequency of your higher self. They cannot cause us any harm nor lead us into a direction in life that would cause us needless pain or discomfort. Familiars are a type of spirit guide; usually we meet them as such, however, the bond between witch and familiar is more intimate and uniquely specific to the witch power.

In the next chapter we will explore the idea of spirit guides and familiars more, but for now I want to plant the concept of working with spirits who are predisposed to be happier, healthier, and more in tune with your highest good as a springboard for your work with other spirits.

You can also work with ancestral spirits in the same way, usually with much success. Ancestral spirits, however, usually require an offering as a show of respect, whereas spirit guides and familiars require nothing from you in order to gain favor. For the most part, ancestral spirits are quite happy to work with us, as we are the latest representatives of their hard work and fight for survival. Accessing ancestors can be a bit difficult for some in our modern times, as family origin stories aren't told as often as they once were. Some witches (such as my life partner) are adopted, so finding information on ancestral lineage can be incredibly difficult. For me, as the descendant of German, Scottish, and Welsh immigrants, just about all of our family history was lost once they came over by boat.

Often, in the attempt to cover up family secrets, we may be told strange stories and lies about our ancestors, like my friend's family who told him he was part Native American, when in reality he was part African American. The truth is, the past is a tricky thing to figure out because what remains is just one side of the story. Short of doing a DNA test to track your family lineage, little can be done to garner fact over fiction. Many witches make a big deal out of hunting down their genealogical ancestors, but sometimes this is almost impossible. If you are lucky enough to know about them, then

you should use all the resources at your fingertips, but if you don't know them, then work with the closest deceased relatives you do know of.

The following procedure can be done to help you tune in to almost any spirit and will be revisited multiple times throughout this book.

Opening the Gates of Heka

In Sacred Fires we have a practice that is known as opening the Gates of Heka. The term comes from Jason Miller, who introduced it to me via his book *The Sorcerer's Secrets*. His teachings root the practice in a Greek occult system, whereas mine go off into an Egyptian direction. They are essentially identical practices. I highly recommend his work for those who are interested in advanced material.

This practice is important because it helps us to establish a steady connection to the spiritual forces that surround us and to direct our willpower fully before we pierce an energetic barrier. It grounds our witch power in the ecstatic gnosis of oneness with Z energy. In many ways, it boosts our ability to successfully move between the worlds.

Heka is an Egyptian god who is the epitome of magic and the occult. His name literally translates to both “magic” and “activating the Ka,” or activating the power of the soul. Heka bestows massive amounts of energy to magic and allows us to call upon and even embody the Ka of the gods themselves. Together with Sia (divine omniscience) and Hu (divine utterance), Heka represents the three aspects of manifestation in the world. Egyptians believed that working with Heka and activating the power of both the personal soul and the soul of the gods would allow them to influence the gods in order to obtain protection, good health, and favor in the afterlife.

The practice of opening the Gates of Heka involves the activation of the soul's energy to achieve communion with cosmic forces. A relatively easy

practice, opening the gates requires us to maintain a steady breath and to fall into trance by focusing on the points of stillness and silence at the beginnings and ends of each breath. The breaths can't be rushed or forced. There is no time frame to follow, merely the natural pattern of inhale and exhale. The idea here is to slowly sink into trance and enter a state of etheric awareness that will eventually lead to a deeper connection to the cosmos and ultimately will provide a springboard for flight work.

To do this, we want to think of the air we breathe as a fluid part of the universe that encompasses and connects all things. As we breathe in we are filling ourselves with the universe; as we exhale we are releasing ourselves back into the universe. This ebb and flow should move like waves crashing into the beach and flowing back into the ocean, taking grains of sand with it. Each point of stillness and silence should feel like a well of energy, a moment in time where you feel the charge of Z energy grow as it gains strength with each pause. Each time you experience a moment of stillness and silence, you should feel yourself slipping into Z energy, and with enough repetition you should feel yourself become one with God Herself.

As with any meditation exercise, void your mind of distraction and focus on being present. As things come up, acknowledge them and then get right back to the task at hand. Make it your goal to do this exercise for fifteen minutes without being distracted. Once you can do this at least once a week, you will be in good condition to start flying.

First Contact

For this exercise you will want to have something that represents the spirit you are attempting to contact. For ancestors this can be a picture of them, an object that once belonged to them, their favorite book, etc., and it is obviously best if this was a possession of theirs or of someone who had an intense emotional connection with them. If you are contacting a spirit guide,

a white candle will work just fine. Each type of spirit we discuss in the second part will have their own needs for this, so check the corresponding section for specifics and other suggestions. For now, let's just focus on the higher-vibrational spirits before moving on to the others.

Align and ground your energy, then open the Gates of Heka. Become aware of the energy that radiates in all directions from your body, and with each breath allow your attention to slowly drift toward the object. Once you perceive this object with your energy body, say the name of the spirit you wish to tune in to three times. If trying to establish contact with a spirit guide, simply say "spirit guide" three times. As you say the name the third time, visualize everything else around you disappearing and fading into the background, then simply continue to breathe slowly and deeply.

During this time it is imperative to keep silent and to have a mind unencumbered by distraction. Allow whatever comes through to come through, even if it makes no sense to you in the moment. Allow your mind to be a holographic field and spend your time observing the information that is being shown and presented to you without bias. Simply breathe and allow yourself to absorb the energy around you. This information may come to you in the way of thoughts, emotions, strange imagery, sounds, etc., so don't assume anything; just let it flow through your mind as if you were on a ride. Do this for no less than fifteen minutes, remembering to breathe deeply and with intention the entire time.

Once your time is up, write down everything you can remember like bullet points—don't worry about describing everything in detail; you can go back and do that later. For now, just try to get it all down in a list of the highlights. If you weren't able to get a lot of information, don't worry—just go with what you have.

Take the next few minutes and examine what you wrote down. Does any of what you wrote make sense to you? Were there any details that came through stronger than others? Were there impressions you received more

than once during this time? What information came through the weakest? What information was left unclear? Go through and put a star next to anything that felt strong and clear, and then expand on those points by writing more detail about them.

Next, ask yourself how it felt to connect to this spirit, and quickly scan your body for any difference between now and when you began contact. Where did you feel the information was entering your body? Was there a part of your etheric self that felt different during the process? Does part of your etheric body feel different now?

Perform this at least three times, with each attempt being purely for the purposes of collecting information. Once you have done all three, scan through your information from each procedure and look for consistency. Was there information that came through repeatedly? Did any of the information from one attempt connect to another? Was there information that started off as vague but became clearer each time? Go through and highlight any information that stands out to you like this.

Now ask yourself the following questions: Do I feel all of this information was for me? Did I receive information that is for someone else? Is there information present that I could verify with another person? Is there any information that I can validate through academic research? Did I know any of this information prior to meeting this spirit? Go through and highlight all of the information that stands out to you in this way.

Lastly, go through your notes and look for cues regarding the sensation of contact and information retrieval. What does it feel like to contact this spirit? What does it feel like when this spirit communicates with you? Was there a part of your etheric body that felt different each time? Did you perhaps feel a physical sensation when you worked with this spirit? Go through and highlight any of this information.

Using the information you wrote down and collected, try your best to verify any detail that possibly can be verified. If this is the spirit of an

ancestor, ask someone who knew them questions that could help you either prove or disprove information you received. If a spirit suggested that you were going to experience something, did you actually experience it? Be absolutely scrupulous with yourself during this part of the process. If you didn't receive any verifiable information, that is okay, but remain skeptical until you have had exchanges with this spirit that can be verified at a later time.

After you have verified as much information as possible, you will need to make a decision regarding how you will move forward with this spirit. If you feel your connection was a positive one, then keep it going, but if you were bored with it or feel it was not all it was cracked up to be, move on to another spirit. If you choose to stick with it, you will now want to begin the process of profiling the spirit.

Profiling Spirits as a Medium

A more intense version of this exercise can be found in the next chapter, which pertains to spirit guides and familiars specifically. Because of the role these spirits play in our Craft, for me they need to be vetted much more than your average spirit. Each spirit that becomes an ally to you—meaning that you choose to establish a relationship with them where they help you and you help them—should be profiled in the following way, and this information should be recorded in your Book of Shadows.

Name of Spirit:

My Relationship to the Spirit:

Dates of Contact:

Overall Observations: (Here is where you put the information that easily sums up your thoughts and feelings about this spirit. Shoot for at least three to four sentences.)

Observable Sensations: (Here is where you put the information you highlighted regarding the way it felt to make contact with this spirit.)

Verifiable Information: (Information the spirit gave you that could be verified.)

Strong Impressions: (What information did the spirit provide to you that came through clearly or repeatedly?)

Other information: (Put anything else that feels important to you here.)

If you received any images of the spirit, draw a picture of it or describe it in detail here as well. You will add to this profile over time, so leave plenty of room to expand if needed.

Tools to Aid Mediumship

Spirit Boards

Spirit boards, or talking boards, are a relatively new advent to the world of mediumship, with one extremely bad reputation crafted from Hollywood falsehoods. I say relatively new because these have only been around for about 130 years. There was no reported demonic or evil entity engagement with the boards until the release of the movie *The Exorcist* in 1970. Prior to this movie, which I am a big fan of, the spirit board was a pretty common item to be found in the home of the mystically minded.

To help explain a little bit more about its history, I've asked my partner Chas Bogan, who has been producing an incredibly popular line of talking boards through his company, Carnivalia, for over a decade and who is a noted talking board historian and enthusiast, to explain some of the little-known background about these extremely powerful tools. Here's what he had to say.

ON TALKING BOARDS

by Chas Bogan

Mid-nineteenth-century America was fascinated with the idea of communicating with the dead. The doctrines of Spiritualism, which stated that the dead could communicate with the living, had captured the imagination of war-torn Europe and in 1848 found fertile soil in Hydesville, New York. It was there that the Fox sisters, Kate and Margaret, claimed to communicate with the dead. Their simple table rapping served as a clarion call to an American culture desperate to reach their loved ones on the other side. With an average life span of fifty years and deaths caused from the Civil War, Spiritualism gained in popularity throughout the latter nineteenth century. This was also a time for great inventions, as tools such as the telegraph and telephone permitted communication from great distances. It was not hard to imagine that other innovations—such as the talking board, as it would come to be known—could allow for communication between the living and their departed.

At first communication was cumbersome, as it relied on someone announcing the letters of the alphabet while others engaged in table tipping, the rapping of the table leg choosing letter after letter. Later, improvement came in the form of a planchette, a heart-shaped plank of wood supported by two rear casters and a pencil at its narrow end. The scribbling of the planchette was often indecipherable but led to the idea of the planchette serving as a pointer. Various alphanumeric platforms were developed, such as printed disks that spun past a fixed pointer or a pointer that turned upon a fixed board. It is not until 1886 that we first read a description of the talking board we now recognize, for which the pointer (still referred to as a planchette) is separate from the board.

In 1890 Elijah Bond, Charles Kennard, and their associate patented what we recognize as the modern Ouija board. The name “OUIJA” was spelled out by the board when Kennard and Bond’s sister-in-law Helen Peters asked what it ought to be called. Kennard believed Ouija to mean “good luck.” Years later William Fuld, who took over production of the Ouija board,

claimed that the name meant “yes, yes” from the French word *oui* and German *ja*, a legend that still sticks today.

Currently Hasbro owns rights to the Ouija, though there are similar boards marketed as talking boards, spirit boards, witch boards, etc. Only American culture could have created a product such as this: the merger of capitalism with spirituality. Having been described as dangerous to some generations or as a mere plaything to others, it can be difficult to imagine the time when they were seen as spiritual tools and utilized by a large percentage of the American population.

As you can see, these tools have been grossly misrepresented in pop culture; unfortunately, more people fear them than use them these days. I have heard and seen a lot of claims about them being “portals to unknown dimensions” or “doorways for demonic influence” and— my personal favorite—“avenues for the possession of your soul.” One YouTube video, which claims to be authentic and has over five million views, shows the board spelling “U DEAD” and then the spontaneous combustion of fire behind the users, all shot with the lights low and candles burning around them. It is all so dramatic!

Let’s just get something straight: these boards are tools and will produce whatever experience you want them to. However, they are certainly not some sort of leaking crack in space and time where demonic forces are waiting to sneak through and take control of your soul. It takes a lot more to get a demon’s attention than a piece of wood with letters. The strange and dark occurrences, if true, are solely the product of the user’s own imagination and/or paranoia, which in most cases carries the heavy stench of Christian propaganda. I’ve been working with talking boards since I was thirteen years old and have studied countless paranormal investigations and studies, and I have never had an experience with a talking board that left a bad taste in my mouth for the board, but several have left a bad taste in my mouth for people.

I will also add that we do all of that cleansing work before we even start the practice because we don't want our weaknesses to be used against us. In my experience talking boards can link us directly to these matters, and when coupled with our imagination they can produce some pretty scary ordeals. In reality, though, the talking board is a magical tool just like the chalice or the pendulum, and it contains about as much pent-up energy as the wood it is made from. If you have done your cleansing work and have yourself together, no harm will come from working with any tool, but if you are unhinged and paranoid and sloppy, even the athame can cut you when you aren't paying attention.

.....

As Chas has mentioned, these boards aren't unlocking portals to unknown dimensions and letting in bad spirits. If you are worried about lower-frequency entities, the remedy is simple: bless your board! To do this, simply align your energy and activate your holy fire. Hold the board in both hands and blow over it three times; with each exhale, visualize your holy fire spreading over its surface. Place the board on a flat surface, then place your right hand on the board, your left in the air toward the sky, and say, "By the weavers above and the guardian below, I consecrate this board! Let only spirits with good grace enter the here and now and the sacred space!" Then knock on the board three times, and you're good to go.

Sit comfortably in a chair with a straight back. You don't want to lean into the board but rest your fingertips gently on the planchette instead, so posture is important as too much pressure inadvertently added to the planchette can cause false movement. Ideally, the board should be on a table in front of you that is just higher than your waist or on your lap with your elbows resting on the arms of the chair. Again, we want to create a surface that will be flat and allows for easy movement.

The process is a lot like automatic writing. With automatic writing you enter a light state of trance and write down the flow of thought that enters your mind. The understanding is that you can tune in to a spirit through this trance and it will transmit information to you via the flow of conscious thoughts, which your hand then transcribes. It's all about the flow and relying on the subtle impulses in the hands to guide the planchette across the board. This should feel effortless, almost as easy as your head nods when you start to fall asleep—a simple automatic action that is the result of entering a trance state.

In the beginning you might find it easier to have someone with you who can record the letters, symbols, and answers to your questions for you so you can just practice keeping your eyes closed. You may also choose to record each session. Get the hang of this on your own before trying it out with another person.

Open the Gates of Heka and then place both index and middle fingers on the planchette, which should be in the middle of the board. Close your eyes and keep breathing; find your solid state of trance, and then tune in to the spirit you want to communicate with. Think of this spirit and your connection to it, and then allow your consciousness to effortlessly flow toward it.

Once you feel a connection, begin by asking the spirit a set of validation questions such as What is your name? Where do you come from? How do I know you?

After you ask these questions, release any tension in your hands and allow your fingers to pull or push the planchette in whatever way feels natural. Some prefer to keep their eyes open and stare at a fixed point directly ahead of them. Each time you feel the planchette move, release any need for control and just allow it to glide. Once it stops, look down and check the letter. Continue to allow it to move at will, starting and stopping at random,

until you get an answer, even if the letters don't make sense. Do this for each question.

Some boards have "Good Bye" on them. When you're finished, either move at will the planchette to this space or back to where you began. Knock on the board three times to release contact and end the session.

As you might have noticed, the board itself isn't doing anything—it's just a board, a tool for us to use. The movement of the planchette comes from our subconscious, like when a pendulum sways or when the pen moves across paper. We are the ones with all the control and the medium in which the messages are conveyed. If anything, the board contains a set of letters, numbers, symbols, and phrases that we bounce between as we travel the trance highway, which helps us to decipher the information given to us by these spirits.

The spirit is not moving the planchette or even touching the board; it is simply connecting to us and giving us a psychic download. Once you get good at this, you will be able to stare at the board, slip into a light trance, and be able to quickly converse back and forth with spirits.

Other, much less controversial tools do come with the trade. If working with a spirit board is a bit too much for you or you just can't get your hands on one or you are simply hungry for more, you might want to try tarot, pendulums, or dowsing rods.

Tarot

Tarot as a tool for communicating with the other side is quite easy because it gives our subconscious and chance a place where paths can cross. Just about anything can be said with the tarot. Though I couldn't possibly cover the huge range of meanings and symbology found within tarot here, I have been using the cards' help with my mediumship since I was thirteen. There are even decks out that specifically focus on the spirit world and

communicating with it, such as the Ghosts & Spirits Tarot by Lisa Hunt (U.S. Games, 2012).

Pick a deck that is specific to this purpose, cleanse and bless it in whatever way you think is best, and then wrap it in black cloth. I use the decks that I have used with clients after every five hundred to one thousand readings. My belief is that these decks are really charged up with energy, and once retired from public service they become powerful tools. When I have one that is ready, I cleanse it of negative energy, wrap it in a black cloth, and then repurpose it as an oracle of spirit communication. To do this, draw a pentacle of white flame over the wrapped deck and then visualize it descending into the bundle. Then draw another in indigo flame and send that into the deck. Next, another pentacle of white fire; as the last one descends, say, “Now you speak for those who have no voice; now you reach into the other worlds. Oracle of paper now made gold, speak to me of things both new and old!”

When working with this tarot deck in the future, only ask it questions conversationally; don’t just pick it up and randomly draw three cards. Each time you use it, you must use it with the clear intention of speaking directly to the spirits you sense around you or with one that you have a connection to on another plane. Ideally, if you are going to use tarot as a main method of communication, you should have a different deck for each of the spirits you work with intimately and one deck that you do general spirit work with.

Pendulums

Pendulums work great for spirit communication but limit your type of questioning. You are bound by the nature of the pendulum to ask yes or no questions for the most part, so you would have to ask a lot of questions in order to obtain any information. In some instances pendulums can be used like a dowsing rod to point to the direction or to sense where changes in a vibrational pattern occur, meaning you can use a pendulum to determine the

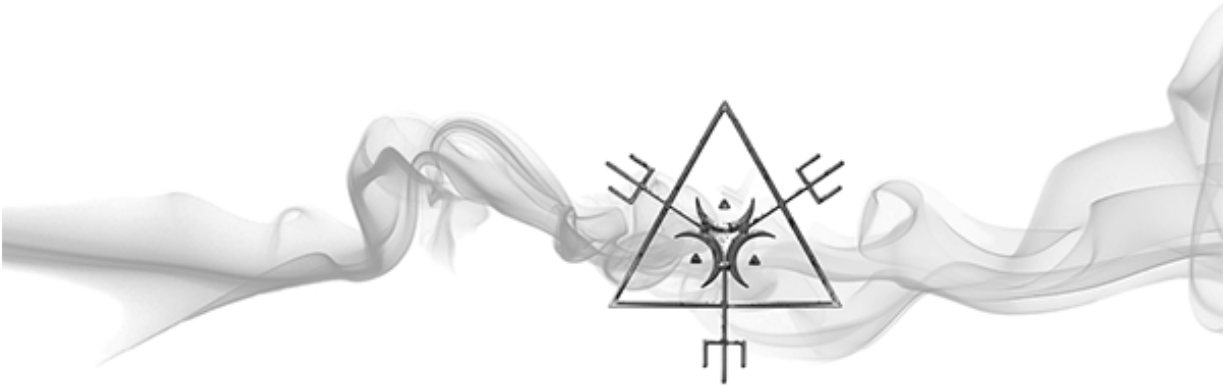
location of an inharmonic frequency. This is useful when in the field during investigations, but also when working one-on-one with your teacher spirits or spirit guides. When used for spirit communication with unknown energies, remember to test your responses (which way is yes, which way is no) each time you begin a session with a different spirit. I recommend brass pendulums for spirit work.

Dowsing Rods

Dowsing has been used for an incredibly long time to sense where wells of water lay hidden, where ley lines cross, and where spirits dwell. Perhaps one of the simplest tools, dowsing works by holding two bent metal rods parallel to one another and moving through a space. The wires will cross when a disturbance to the general vibration of the area is felt. Some mediums use these during investigations in the field and also as yes/no tools, claiming that the rods open and then cross one another when a spirit is communicating.

JOURNAL TOPICS

- What does it feel like when you activate your mediumship abilities? Can you explain what a spirit feels like using your five senses?
- What tools do you use, if any, to aid you with this skill?
- What are areas of this skill that you could work on?



Chapter Four

Spirit Guides and Familiars

We begin to see that we are spiritually linked with people halfway around the world and with those who lived hundreds, even thousands of years ago. We begin to see that we emerge from, and are the expressions of, a single consciousness that is limited by neither time nor space.



Hal Zina Bennett, *Spirit Guides:
Companions & Mentors for Your Inner Journey*

Spirit guides and familiar spirits, often referred to as spirit allies, are two incredibly important types of spirits that we work with as witches.

Our allies help us to mediate with the peoples and forces of the other worlds, and in some cases they are capable of helping with our spiritual evolution. There are many types of allies that we will come across in our journeys through the spirit world, and an ally can come from any plane. There is something uniquely different about our spirit guides and familiar spirits, however, in that they work intimately with us for long periods of time.

A spirit guide is an ally who is attuned to the specific frequency of your higher self. Like any ally, these spirits can come from any plane or time or planet—or, well, anywhere! Because they are attuned to your highest vibration, these spirits are incapable of steering you in a bad direction and are therefore irreplaceable counsel when navigating the oceans of life. The connection between the witch and the guide is deeply psychic and intuitive, so much so that often people are working with their guide without actually knowing it. Everyone has spirit guides, regardless of their psychic or magical stamina; these spirits are more invested in the progression of your soul than getting a bunch of attention.

Guides come in a myriad of flavors and types, and, depending on your style and interests, different guides will enter your life at different times. If you are a healer, then you have healing guides; if you are a poisoner, then you have poisoning guides; if you are in the military, you have military guides, and so on. The most essential piece of the puzzle lies in their connection to your spiritual evolution. These spirits will not do your bidding; they are not here to show off and impress you. They are here to act as a tour guide through an often bumpy safari. Tour guides demand respect because they know how to get through the trip without losing an arm, so don't get bossy with these spirits; they know better!

Familiar spirits are a lot like spirit guides, and in some traditions these spirits are seen as being the same. Familiars are not your cat or your dog; that is a giant misconception. Your pet is an animal ally—one that you can learn a lot from, but make no mistake, they are no familiar. During the witch trials it was believed that spirit mediators for the devil would come in the guise of a companion animal, known as a familiar or sometimes an imp. It was also believed that the witch could send these spirits out to wreak havoc on the innocent. I would say that they had it half right, but just because they blamed the cat did not actually mean that the cat was secretly

sending messages back and forth between the witch and the lord of darkness.

Familiars are spirits who intimately work with us. Not particularly invested in the enrichment of our souls, they are more interested in being friends and partners in crime. On occasion, as with what happened with me and my familiar, these allies can start off as guides and then over time move into the role of familiar. Guides are rarely permanent fixtures and have a tendency to come when needed and then exit the stage once the job is done. Sometimes you make friends, however, and they stick around, dropping the formality of mentor and guide and sliding into a much more intimate partnership of equals. In my case, which we will discuss a bit later, I met Malach as a spirit guide and then found out that we had past lifetimes together and a soul contract to meet up again in this life. Our partnership was prearranged in a previous life, and apparently we have been doing this for a long time. In my travels and intrigues I have found that many witches have similar past-life experiences and connections with their familiars.

Sometimes familiars are gifted to you by a more powerful spirit. Ceremonially speaking, grimoires like the *Goetia* are full of angels and demons who are known for granting the magician powerful familiar spirits. In this case it always felt a bit more like spiritual slave trade to me than a budding friendship, but it does get the job done.

The Symbiotic Relationship

Spirit guides and familiars are beings that can come from any manner of existence, and even though we can find ourselves drumming up strange images of spirits who are somehow tethered to us or beings we summon to carry out our bidding, nothing could be further from the truth. These spirits have their own needs, their own desires, and even their own agendas at times. That can be spooky to some, but we must also understand that they

are guides through this life, beings who have knowledge that we do not have ourselves. These guides are tapped in to the universal flow of energy, and because of this they are irreplaceable when navigating the seas of life. They may have their own personalities and drives, but you are just as important to them as they are to you.

One example of this symbiotic relationship comes from the annals of my own life experience. While in trance-meditation one evening I was coming down from a particularly hard day, a day that had brought many of my own hidden issues to light. I struggled with making sense of it and was left feeling as though there wasn't any way through the mess. Malach, my familiar, joined me as a spirit guide when I surrendered to the feeling of hopelessness for the first time in my adult life. He helped me sift through all of the emotional energy that was pouring from me and was quite therapeutic to be around. As I found myself processing these emotions, I recognized that without his aid I wouldn't be able to do so much so quickly. As my mind settled, I asked him, "What do you get out of all of this? A whiny twentysomething comes to you with all of his issues and you help him out—but what are you getting from this?"

I thought it was a reasonable question. I work with him so much and feel him with me all day, every day, but I had never thought to ask what he was getting from all of this. I began to detect the awareness that he needed me just as much as I needed him. "But why?" I insisted. "Why come and help me?" As much as I love spirits, they aren't always the sharing type.

"Because you were there to help me," he responded, as clear as day. Like all good witches, I am, if anything, a skeptic. I don't tend to believe in things I myself haven't experienced, and I wasn't exactly willing to let go of my skepticism without a fight.

"What do you mean, I was there to help you?"

"You and I have been through a lot," he said. "I have known you in many forms, and you have known me in many forms. You have been a guide for

me and will be one again.”

“So you and I have some sort of mystical bond that exists outside of this lifetime?”

“Time in general,” he said matter-of-factly.

I was filled with half-memories and blurry images. Malach and I walking through deserts, he and I traveling through space, him meeting me in different incarnations, me watching his children be born and grow. It felt so familiar, so possible. “This is us?” I asked.

“In the past and the future,” he replied again, as if it were fact.

As I sat there and collected my thoughts, I knew that I had been shown my soul’s path. I had guided him in the physical, spending years silently watching, only chiming in when needed. We didn’t always know each other was there—we didn’t even know about the spiritual plane in some of these lives—but there we were, side by side, lifetime after lifetime.

This doesn’t mean that all of us have a spirit guide like Malach; one thing I have learned is that there are hundreds, if not thousands, of connections between us and the spirit world. Malach and I have business to attend to, just as you have business to attend to with your ally.

Working with our guides is a gift and a responsibility, and it is one of the most cherished practices in Witchcraft, dating as far back as the biblical time of Saul and the Witch of Endor. As witches, honing our skills and abilities to work with our guides are necessities.

Things to Always Keep in Mind

- Treat your guide like an extension of yourself. This helps you and your guide to connect on very deep levels and will allow you greater access to your guide’s spiritual knowledge when you need it most.
- Find a song that brings you absolute bliss and play it after your spirit guide work. Once you connect this song to your spirit guide, it will act as a reminder, or “trigger,” when you hear it.

- Remember that you are the one with all the control. Spirit guides are not of the physical world! You are the anchor for the spiritual knowledge that is given to you in this reality; your spirit guide should never make you feel as if you don't have the control.
- Every morning while you sip coffee or tea, both physically and mentally make some room next to you for your spirit guide. As you wake up, your guide will be able to help you process the tasks for the day to come and prepare you for any uneasy vibrations you may have to deal with. I call the mornings shared between Malach and me "planning meetings."
- Having a difficult time connecting to your guide? Get out of your normal routine! When we break away from the normal stimuli in our life and place ourselves somewhere new, we force our brains to look for new patterns. During moments of exploration and travel, our guides are always with us; because we are scanning our environment for new patterns, we can perceive our guide's pattern with ease.
- If your spirit guide comes to you as an animal or totem, research this animal's life cycle and pay special attention to any transformative, regenerative, or restorative aspects that this animal may bring. If you feel a resonance there, then incorporate these aspects into affirmations, meditations, and trance to strengthen your contact with your guide.
- Wearing a talisman of some kind that you have cleansed and blessed during your spirit guide work and asking your guide to bless it will ensure that you always feel your guide around you when wearing the talisman.
- Move through life opening as many doors for other people as possible, smiling at strangers, and being sincere in the way you communicate with others. It may sound silly, but your guides are here solely to help you spiritually evolve. The more positive and authentic energy you put out into the world, the stronger your connection will be to your guide.

- Increase your water intake. The more H₂O that courses through your body, the better you will be able to receive messages and send them to your guides. Don't drink more than the recommended daily allowance; however, on average people don't drink enough water for their bodies to function properly. Water not only detoxes the body (which is a major help to the energy body), but it is also associated with the psychic experience. Placing a glass of water next to your head at night can also increase the frequency between you and your guide.
- Create long-term and short-term goals for you and your spirit guide. These goals can be anything from "this week I want us to work on my road rage" to "by the end of the year, our goal is to be able to feel psychic vibrations in other people's homes." Whatever your goals, set them with your spirit guide and employ their wisdom at getting the tasks done. Goals that are spiritual in nature are always recommended.
- Pay attention to your moods and mood swings. If you find yourself stuck in a lower vibration for longer than a few hours, you must alter your vibration! Depression, anxiety, concern, fear, and panic produce blocks to your higher self and psyche, making it incredibly difficult for spirit contact of any kind, especially from your guide. In those moments of great despair, they can emerge once we have broken through our own barriers and release our emotional energy, but it is only when we accept that we need help that they can make a lasting connection.
- Use the spirit guide profiler on page 75 each time you meet a new guide. By answering the questions in the profiler, not only are we getting an idea of how each guide works with us, but we are also able to determine if the spirit in contact is indeed your spirit guide. Lower-vibrational entities are rarely attracted to us in the way that our guides are; however, why not play it safe?

- The more work you do to develop your right brain, the easier and faster your connection to your spirit guide will develop. We use the same part of the brain to be creative as we do to receive spiritual information. The wider the channel, the bigger the messages.
- If you suddenly find yourself unable to communicate with your guide where previously this wasn't an issue, do a spiritual cleansing (baths work great). Wires can get crossed, and energy can get stuck! Wait twenty-four hours and if your guide still isn't talking, then write a petition to the universe and request either a guide that you can understand and communicate with or assistance in removing the block between you and your guide.
- Developing a daily practice with your guide is not only recommended but required if you expect to create a long-lasting connection. That means every day you have to make room for them in your life through meditation, instant writing, trance, or mantra.
- Whatever you do, don't give up! I was surprised at how mental the whole spirit guide process actually was. I have good days and bad days, clear days and not-so-clear days, but I never give up my daily practice. They may not always come through to us as strongly as we would hope, but that doesn't mean they aren't there. Keep your eyes open and your mind in a state of ever-present awareness, and all will be well. I promise!
- Don't be coy; give yourself some credit! Don't give all the credit to your spirit guide because, after all, it was a team effort. Those who instantly hand over the credit to their guides remove their own divinity from the work, but that isn't being selfless; it is being naive. Your guides are here to help you advance as a spiritual being; if you give them all the credit, you are defeating the purpose.
- Establish a line of gratitude between you and your guide. Remember they are like best friends; it is important to let them know how much you

appreciate them and what they do! If you never told your best friend how special they are and all you did was take from them, they wouldn't be your friend for long. Be grateful for every omen, sign, message, and lesson because they are worth your gratitude and awareness.

- When in doubt, look within for the answers. Spirit guides will help your intuition merely by being in your presence. Before long, your intuition will be developing naturally, and in my experience guides like to keep me on my toes by testing those skills. Nine times out of ten whatever had me questioning my experiences or decisions is easily cleared up by looking within for the answers.
- Trust your instincts and never let your internal drama coach get the best of you. Always keep yourself grounded when doing work with your guides. It is easy for us to jump to conclusions and let our imagination get the best of us. Part of our work in spirit guide communication is to know when we are leading and when our guides are. I often get messages from people who feel their guides told them that they were demons, imps, disincarnate lost queens of Atlantis, etc. You tell me: is that information coming from the ever-present best friend who wants you to evolve as a spiritual person or is that the product of an overstimulated imagination?
- For me, my main spirit guide, the one who works with me the most and is always by my side, also just happens to be my familiar spirit. Malach guides me through life, but due to our special relationship we also see each other as equals. I strongly encourage you to follow the same route. Work with a spirit as a guide for some time and see if you hit it off in a deeper manner. Just like dating, sometimes you meet someone who is not worth your extended attention and sometimes those people become friends and you still hang out from time to time, but sometimes you meet a match and get close.

- Before you can meet a familiar spirit, you must establish a relationship with a spirit guide and allow that relationship to grow into something personal and equal. Once that bond matures and they become partners in your magic and feel less like a teacher or guide, then you know that your relationship is capable of something quite extraordinary, even in the Familiar Craft. It will take a lot of time, but the more you work with them and the closer you become, the better the chance that this type of relationship will have to develop. A familiar spirit must be familiar with the witch and all they do.

If you already have a guide or multiple guides that you work with, the next few pages are going to bring you closer to them than ever before. If you are a witch who never particularly ventured down this road before, you are in for a real treat!

Preparing to Meet Your Spirit Guide

The spiritual work involved in meeting your familiar is actually quite easy and natural; where we get stuck is in the mental processes. In the beginning every communication will be met with “Did I really just perceive that?” or “Is that actually the answer?” followed by “Ugh... this is so stupid!” which then undoubtedly turns into “I can’t do this.” Before you know it, you are on to something else until what little insight you did gain in that five minutes becomes useless because you didn’t stick with it.

There is no such thing as not possessing the spiritual knowledge to access your spirit guides. That knowledge is embedded deep in your DNA; just like the knowledge of how to breathe, it’s automatic and instinctual. There is also no such thing as a person who was born without a spirit guide. We all have at least one primary guide, and, depending on what your life’s purpose is, there will be several guides that come and go in your life.

To prepare yourself for a deep and long-lasting relationship with your familiar, you need to take some time to process what spirit guides mean to you. It may sound silly, but determining how you feel about the whole concept of guides is essential to your ability to create such a connection. What have others said about guides in the past? How did it make you feel? Did someone mention their own spirit guide and it just sounded absurd to you? Have you known people who spoke about their guides as if they were from a fantasy novel? When people do talk about their guides, have you been able to relate?

Ask yourself these questions and identify when in these interactions with others you felt a disconnect or lack of reality. Write down what negative interactions you have had surrounding the topic and what positive interactions you have had. Once you have jotted those down, spend a few moments thinking about what a familiar is to you and why you actually want to develop this connection. Think about what you want this relationship to look like and how you want it to affect your life. How is this relationship different from guides you have worked with in the past?

The next step is quite physical. Clear a space for your familiar work and then take a shower or bath. Relaxing the body relaxes the mind, and when your mind is relaxed, your spirit can perceive with ease. Removing clutter from your dedicated meditation area and dirt from your pores will allow you to approach these beginning stages with a fresh mind and outlook.

Light a candle and spend a few moments just checking in with yourself. Sit in front of the candle and allow your attention to drift from the craziness of the day to a calm and easy vibration. To do this, focus on your breathing and allow yourself to fall deeper and deeper into meditation by treating each point of stillness and silence between your breaths as a step leading you deeper into trance. Every noise that you hear externally should be treated in the same way—just another step down.

Once you feel calm and centered, simply feel the energy around you. I do this by first feeling my body: with my mind I focus on my toes and how they feel physically at the moment, and then I work my way up to the top of my head. Just feel these areas with your mind.

The next step is to focus on how your clothing feels against your skin. What is the texture like? If you are a nudist, how does the floor feel against your bum? If you are wearing clothing, focus on how the air feels against your clothes. Imagine that your psychic senses enabled you to feel with your clothes the way you would feel with your skin. What does the air feel like when it touches your clothing?

Feel how the air feels against the walls, furniture, plants, trees, rocks, etc., in the space. Feel these objects as if they were brushing up against your own skin.

Finally, bring your concentration and awareness back into yourself. Open your eyes and again focus on the candle flame.

This process allows you to ground your energy as well as to actively feel the psychic energy around you. From a psychological perspective, we just actively searched our environment and now our brains have no need to run away from us in search of this information. From a spiritual perspective, we just activated the energy body, induced a light state of trance, and moved through the layers of our aura—a perfect starting point for mediumship and familiar spirit work.

From this place, you can do any of the work that you may need to do! I highly recommend doing this starting point exercise before the meditations that come with this program, as doing so will allow you to get the most from your exercises. You can practice this before any spiritual work; it is an excellent tool to help with concentration. Do this before tests, before you start your workday, or even before a high-stress meeting. Connect to your familiar as often as possible and establish the type of bond that takes time and lots of love.

Meeting Spirit Guides

For this all you will need is a white candle, thirty minutes of uninterrupted time, and your journal. Find yourself somewhere peaceful and relaxing where there won't be any interruptions or distractions. Align your souls and activate your etheric body, but do not enter the silver cord; do your best to remain in your body but also have part of your consciousness still in the etheric plane (see chapter 5 of *The Witch's Book of Power*).

Light the white candle in front of you and say,

Holy Mother, in you we live, move, and have our being.

From you all things emerge and unto you all things return.

Connect me, Mother, to my spirit guide;

Let our bond run deep inside.

From you, within you, and out;

Nothing between us is fear or doubt!

Come to me, familiar, and open the way;

Let us grow stronger with each day.

Take a few moments to settle into the energy that begins to bubble up. Once you start to feel a connection occurring, open your journal and document anything that starts to come to your mind. Spend only about five minutes doing this, and then close your journal and fix your gaze on the candle flame.

Begin practicing the fourfold breath. As you breathe and fix your eyes to the flame, mentally ask if there is a spirit present that is coming forth as your guide. If you feel a shift in the energy or mentally perceive a positive answer, then begin asking the following questions:

What is your name?

Do you come only to work with me and my highest good?

Have we worked together before?

What plane do you come from?

What are you capable of doing for me?

What do you want in return?

What shape do you most often take?

How will you present yourself to me when you want to make yourself known?

Is there a specific time or day of the week that we should work with each other over others?

What can I do to immediately feel connected to you?

What message do you have for me?

Allow the first answer that comes to be the only answer that you accept. Spend the remainder of the time asking any questions you might have. Once the thirty minutes are up, ask if the guide will be staying with you or leaving. If it wants to stay with you, give it rules, like you would with any roommate. If it decides to leave, then make sure to visit the following day, if only for a few moments. Repeated exposure is the best way to maintain contact. Do this at least once a day for a week, changing the questions to fit your needs. Remember, these spirits won't require anything from you as payment; they will be joining you to partake in the spoils of your own spiritual unfolding.

Once you have met a few spirit guides and begin working with them, you will want to do what I call the spirit guide profiler. This tool is a simple way to catalog your spirit guides and keep notes on them as your relationship develops. Each spirit gets two pages in my Book of Shadows, and I try to spend as much attention to detail as possible. Be sure to do this with your guides, but also use this tool when you meet a new spirit and are attempting to establish a working relationship with them. As mediums, the questions in

the profile help to get the important centers of our psyche to perceive specific details about the spirits.

The Spirit Guide Profiler

The spirit guide profiler is like a quiz I take each time I have met a guide and I think they might be someone I need to develop a relationship with. If I do this and the score is low, then I tend to back away from that spirit and make room for something else to come along. If, however, the score is high, that suggests that the contact I am having with that spirit is clear and our relationship is already thriving. You may find that you have already asked some of these questions to your guide in the process of opening the way for your connection. Don't worry; ask again! I will often ask spirits the same question a few ways in order to check for consistency. If you notice any inconsistency in the information provided, then you need to investigate further.

Part 1: Scaled Questions

Answer on a scale of 1 to 5 (1 being *strongly disagree* and 5 being *strongly agree*).

1	2	3	4	5	I feel a vibrational change when actively communicating with this guide.
1	2	3	4	5	I feel safe when this guide is around.
1	2	3	4	5	I feel calm when this guide is around.
1	2	3	4	5	This guide is easy for me to communicate with.
1	2	3	4	5	I feel that the information exchanged between me and this guide betters me.
1	2	3	4	5	This spirit guide is direct when it communicates with me.
1	2	3	4	5	This information comes to me easily.
1	2	3	4	5	The information is easily integrated.
1	2	3	4	5	Since meeting this guide I have been able to help and encourage others.
1	2	3	4	5	This guide has accurately informed me of future trends in my life.
1	2	3	4	5	When I finish my work with this guide, I am left feeling empowered.
1	2	3	4	5	This spirit guide assists me in my life.
1	2	3	4	5	This spirit guide and I have a deep connection.
1	2	3	4	5	The spirit guide feels like it might be a potential familiar spirit.
1	2	3	4	5	This spirit guide is willing to journey with me along the Witch's Tree.

SCALED QUESTION TABULATION

Add each number you circled together. The sum of these answers will determine how to proceed.

If your score was between 15–30: A score this low means that the spirit you are communicating with is not your spirit guide or is a guide that you are not ready to meet with. Perform a cleansing on yourself and your space and wait at least twenty-four hours before attempting to contact your spirit guides. If this lower vibration continues, then banish the energy by commanding it to go. Remember, you have all the control.

If your score was between 30–45: A score in the mid-range suggests that you are in the beginning stages of spirit guide contact but are missing some of the pieces. If your score falls under this range, you would benefit from a meditation discipline and astral traveling to open the

channel. (See page 65–70 for ideas on how to widen your channel to the spirit world.)

If your score was between 45–60: You are in full contact! It looks like you are actively in communication with your guide and are in a place of peace and open-mindedness when it comes to this area of your life. You have recognized your guide as a force for enlightenment and good in your life. Now it's time to practice putting all the pieces together! Proceed with the next section of the profiler.

Part 2: Further Questions

Ask the following questions of your spirit guide. (Remember: the first answer is the right answer!) Some of them are similar to the first part of the profiler, but because these questions require extended answers that contain vital information in the profiling process, they are asked here again. Answer these to the best of your ability, once again allowing the first response to be the one you accept.

What is your true name?

Are you here for my highest good?

Do we have karmic connections? If so, what are they?

Where do you come from?

Were you once human? Which sex?

What are your interests?

How long have you been with me? Is there a specific experience that brought you and me together?

What do you get out of this?

How will you help me make positive changes in my life?

How often should we work together?

What are you here to teach me?

Describe two interactions you have had with me even if I wasn't paying attention.

Now answer the following questions on your own:

Do you feel safe sharing your life with this being?

What does the guide do to help you feel at ease?

How does the guide best communicate with you? (Do they show you images? Do you hear sounds? What type?)

How does this spirit guide get your attention?

Do you dream about them? If so, is this dreaming pleasant?

If you were to describe your spirit guide by using only one color, what color would you choose? Why?

If you were to describe your spirit guide by using only one taste, what would it be? Why?

If you were to describe your spirit guide by using only one sound, what would it be? Why?

If you were to describe your spirit guide by using only one texture, what would it be? Why?

If you were to describe your spirit guide by using only one scent, what would it be? Why?

What time of the day do you feel most connected to your guide? Why do you think that is?

Describe what your guide looks like.

Lastly, draw your spirit guide to the best of your ability.

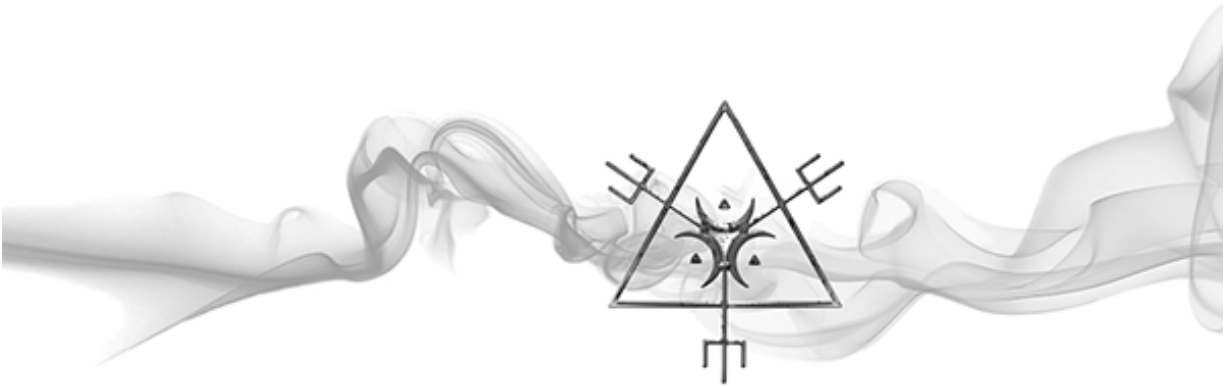
As I mentioned earlier, work with the profiler frequently if you've met a spirit and think they might be an important part of your work. Developing a

bond with your spirit guides and familiars is one of the most challenging and rewarding experiences we can have as witches. Unfortunately, we have to vet out the bad spirits from the good, and this exercise can help tremendously when doing just that. In the next chapter we will explore mediumship as a practice further, so before you jump to the next chapter, spend some time working with your guides; get to know them. If you are lucky enough to have a familiar, be sure to work with them on an everyday, all-day-long basis.

JOURNAL TOPICS

- Record the results of your spirit guide profiler in your journal.
- How did you feel about your spirit guides before and after working with the profiler? Do you feel a stronger connection to your guide(s) after completing the profiler?
- What was the response that surprised you the most from your spirit guide?

[contents]



Chapter Five

Preparing for Takeoff

Ghosts seem harder to please than we are;
it is as though they haunt for haunting's sake—much as we relive, brood, and smolder over
our pasts.

Elizabeth Bowen

Perhaps the most difficult of the three trades is the art of flying. More so than mediumship or conjuration, this art requires a lot of patience and the ability to leave everything behind, especially your body. The skill is one that I believe unites us all as magical practitioners, be us witches or Voodoo priests, shamans or sorcerers; we all leave our bodies and meet with the spirits one way or another. Flying is the one thread that is stitched throughout the tapestry of the magical sciences, and though some Witchcraft traditions downplay its importance, I believe it to be perhaps the most valuable tool we could have in our arsenal. We begin with its study because even its most basic skills provide a magical platform that will

enrich the other arts. Developing a skill in soul flight, no matter the depth, can only benefit you as a practitioner of the Familiar Craft.

Via this trade, we can gain access to powerful allies who not only can teach us a lot about life and the ways of the spiritual universe, but who also possess the ability to convey to us power, wisdom, and strength in the form of initiatic exchange. These experiences are the bread and butter of Witchcraft, and in my personal belief they are the most precious and sought after as students of the occult. To allow our consciousness to slip from our physical bodies and explore the planes, to meet an ally who knows mysteries we could never fathom, to be acknowledged as a wielder of the arcane by a spirit and given independent initiation—without question, these are the apex of modern practice. No human teacher (and I say this as one myself) could compare to the mentors that you find when you set your soul free and let it mark its own course.

Astral travel, astral projection, shamanic trance, lucid dreaming, and focused ecstatic ritual are all practices that when combined become the foundations of flying. By using these skills, not only can you meet amazing teachers on other planes, but you can also go globetrotting or even spy on the kids. The psychic muscles used when performing this magic are very specific, and once stimulated they are not easily forgotten.

At the top of this practice lies Sabbat, a place among the spiritual realms that only witches and those like us can tread. There we are at one with the witch power in all things, and the primal call of the magic within is heard by all. We can commune with the spirits and familiars of the witches before us and dance with the devils that hide in the shadows. The beasts within us are free to roam as we intertwine with a great menagerie of specters. During Sabbat all the children of Diana are locked in an ever-turning wheel of rapture and delirium.

It's All in Your Head

One of the things I always think important to ask myself is “What if this is all a bunch of crap? Am I gaining anything from this other than some hard-to-explain mental imagery or some nugget of wisdom that I may or may not have received from a spirit?” I think the key to being a good magician is to always know that all of this—everything you see and everything you believe to be real, everything you have built your worldview on and everything you have ever made come to fruition in your life—is all in your head. The way you perceive reality is a complete fabrication of your ego. Whether you know it or not, your brain is always working, and it is in a perpetual state of manifestation and assimilation. When we do this work, we are at the very least traversing the realms of the unconscious and learning to discipline our minds, and there is no loss in that.

In order for us to fly, however, we have to let go of the practical and become enraptured with the impractical. If only for a few brief moments, you have to suspend your disbelief and be able to be completely dedicated to the moment. The work of flying requires us to already be in two places at once, so if you are not one hundred percent dedicated to the present moment with complete mental focus, you will be unable to have an authentic experience.

The mind is a busy place that is much bigger on the inside and is a vast empire of distraction. For our potency in the art to grow, we must be able to make room for it within the mind and cultivate it like a crop. Too little space and sunlight and the fruits wither on the vine; too much and our crops take over the mindscape. Building a practice that will allow you to maintain the garden will ensure that you reap the rewards and that the natural talents you possess get put to good use.

Most of the tough work is all in the preparation for the flight. We cleanse ourselves inside and out so that spirits can't use our vulnerabilities against us (as not all spirits we meet while flying are trustworthy), but also so that

we can actually make room for the spirit world in our lives. Yes, our mind is a vast and endless realm of potential, but we can only focus on two things at once. If something is always bringing you down, then you are going to have an awfully difficult time focusing. Feeling free from the emotional burden, or at least having it feel a little lighter, can go a long way in helping us maintain our focus. The only way to do that is to work through the issues one by one. Luckily, you are likely to meet a few spirits who can help you do just that in this book.

I mention the importance of being as mentally and emotionally free as possible in the beginning of this chapter because our flights often take us to places where our souls can heal, and that only happens when we are capable of confronting ourselves. It is the job of the holy daemon, or higher self, to secure the continued evolution of the soul until godhood is reached. This can take several incarnations in most cases, but older souls tend to gravitate toward places where they can heal deeper wounds.

Sometimes that is exactly the point of the practice—to confront the darkness and cure the poisoned parts—but Witchcraft isn't just about spiritual evolution, especially when working with spirits. For every friendly spirit you meet, there is one that would just as soon shut the door in your face, or worse. This practice doesn't require us to be a positive person who is full of sunshine and glee; it requires us to be free of the chains that bind us. How could a caged bird fly? Even more, how can you will your consciousness halfway across the planet or to another spiritual plane if you can't figure out how to break free of your own misery? Keeping that in mind, proceed down the crooked path striving to maintain a healthy balance in your life between stress and pleasure, fear and love, etc.

It is okay to be skeptical. Believe it or not, I am an incredibly skeptical person. Not only is it healthy to be skeptical, but it is a requirement for all powerful witches. Scrutinize yourself after the fact, rip apart your experience and go through it with a fine-toothed comb, but never let your

skepticism get between you and the moment. Never let it rob you of a magical experience.

A witch skilled in the art of flying knows how to alter their state of consciousness and slide in between the realms without leaving their physical body vulnerable. To do this you not only have to gain control over your mind, but you also have to keep yourself protected. These skills will not only be useful within this art but will dramatically increase your capacity for greatness in other aspects of the Craft.

Preparing for Flight

There are a few things to take into consideration when developing the practice of spirit travel. First among them is preparing the body. You will want to devote about a month to the practice of spiritual cleansing and what we refer to as shadow work. During this time your sole purpose should be to deal with the stuff that is draining you and to remove its presence from your life or at the very least get control over it and cleanse the path to total obstacle removal. This is a purging process that should not only be spiritual in nature but mental and physical as well. While you confront your demons and turn your woes into inspiration, your mind will be able to unpack its baggage and the stage can be set for a clear spirit flight.

This isn't always easy and no one's life is changeable in an instant, but the idea is that you prepare a space in your mind for this work to be done. When you get to the end of this month, you will want to be able to be in a stress-free environment both inside and outside your body. You cannot do this without getting control of the things that haunt you and keep your mind tangled with uneasiness. If you were to make it over to the other side, with such baggage you are all but guaranteed to garner the attention of the spiritual nasties that live in the in-between. So, to do this, spend the day being mindful of where your thoughts tend to go. What are you noticing

you think about a lot throughout the day? Does it worry you? Do you have control over this thing? Can you have control over it if you were to get a little help? What is keeping you from asking for help?

Make a list of the things that stress you out and spend the next day thinking of ideas that could tilt the odds in your favor. Then, do a spell for everything on that list. One by one, look at what is bogging you down, do a reading on it, come up with a plan on how you can fix it, and then do magic to change the playing field. I know it sounds like one of those things that are easier said than done, but the truth is that it isn't going to be easy. It is, however, essential. As things come up, face them and find a way to conquer them; you're a witch—we are made for this stuff!

Perform cleansing rites on your home, self, and the space that you will be doing the work in. For most of us this is in our home, but if you are one of those lucky witches who can go out in nature and safely perform astral feats, then make sure you visit the site and that all is well and happy with the land. Though the trees and the fresh earth might aid your travels, if the land spirits are unhappy, the event could be disastrous. In the home this looks like cleaning up clutter and organizing chaotic elements. Your home should be a sanctuary from the craziness of the outside world, so if it feels crazy on the inside, you will be incapable of finding a moment of peace. The other reason for this is that negative energy tends to stick around clutter—what is referred to in feng shui as “chi blocks,” which are places where energy cannot freely move. Think of it like this: if a space within your home doesn't often touch moving air, it needs to be cleansed and something, such as a plant, mirror, crystal, or chimes, should be placed within that space to encourage the movement of energy.

A Cleansing Rite for the Home

After cleaning your home to a reasonable degree, open the windows, if possible, to create a draft. Let the home breathe in this way for about an hour, and while you do so try to fill the home with silence. During this time try not to speak much, don't have the television on, and avoid the radio. Once the hour is up, walk around the home, again in silence, and use your witch power to feel for spaces within the home that are dissonant to the rest. These areas will feel dense, possibly cold, and different from the areas where the family congregates or where people feel most comfortable when congregating. These spaces will need a little extra work during the cleansing process.

For this ritual, you will need:

- 1 white candle for every exit of the home

- 3 pinches of salt plus a pinch of salt for each window

- White sage

- Firesafe dish

- A small bowl of spring water or distilled water

Begin with the candles, bowl of water, and sage all on a small structure in the center of the home. Take a few deep breaths and align your souls and clear your mind of all distraction. Light the candles and say, "By the element of fire, I cleanse this home." Pass the salt over the candles and say, "By the element of earth, I cleanse this home." Pass the water over the candles and say, "By the element of water, I cleanse this home." Finally, light the sage from the flames and say, "By the element of air, I cleanse this home." Place the sage in the firesafe dish. Lift your arms up in the air and envision a liquid white flame pouring from the heavens into the candles and say, "And by the element of spirit, I cleanse this home. What is ill shall be undone; what is evil shall surely run. From here all devils be turned about and all lies turned inside out!"

Sprinkle three pinches of salt into the water and stir it with your pointer finger. As you do this, envision the same liquid white flame swirling from the heavens and into the bowl until the entire bowl is filled with liquid light. Set it aside.

Place the white candles at each doorway and then sprinkle a pinch of salt across each windowsill. Using your firesafe dish to catch falling debris from the sage, fumigate the home by smudging. Begin at the front door and work your way counterclockwise throughout the home. When you get to the spaces that feel ethereally off, draw an *X* with the smudge in the air. Once you have smudged each room and space, dunk the sage in the bowl of water to extinguish the smolder. Once the burning bit on the inside of the smudge is completely extinguished, it can be hung up, dried, and used again.

Hold the bowl with your passive hand (whichever hand is not your dominant hand) and move through the home once again, in the same manner as before. This time dip the tips of your fingers in the water and then gently flick the water to cleanse and consecrate the space. You want this to be a light sprinkle. In the areas where you sensed an etheric disturbance, double the amount of water that is sprinkled. As you do this, repeat this part of the earlier incantation: “What is ill shall be undone; what is evil shall surely run. From here all devils be turned about and all lies turned inside out!”

Return to the table where you conjured the blessing and close your eyes. Take deep breaths and envision the liquid white flame from above pouring through the top of your head and out through your mouth. Allow your home to fill up with this white flame and see that it encompasses every part of your home and fills every crevice. When you feel that the white flame has nowhere left to go, no more space to fill, envision it all being absorbed into the walls of the home until all that remains is your beautiful space.

Allow the candles to burn for another hour or so and keep the windows open during this time. While they continue to burn, fill the space with music

that makes you feel good and raises your energy. Allow the salt to stay on the windowsills overnight and remove it the next morning if desired. Pour the remaining water gently over the thresholds of any exit once you extinguish the candles.

The White Bath

There are several ways to perform a spiritual cleansing on oneself, but my favorite by far has to be the white bath. My white bath is inspired by New Orleans–style Voodoo and is employed to rid the spiritual, physical, and mental bodies of vampiric entities and energetic maladies. It is the perfect bath with which to cleanse before any big shift in energy, such as initiations or even surgical procedures. It coats our body in purity and purges our energy of spiritual influences that act to keep us weak and vulnerable.

For this spell, you will need:

- 2 cups sea salt

- 2 cups Epsom salt

- 3 tablespoons powdered cascarilla (powdered eggshell)

- 13 drops sage essential oil

- 2 cups milk (I like goat milk, but cow's milk will work as well; coconut milk is the preferred vegan substitute. You can also use dried milk.)

Mix the salts, cascarilla, and sage oil together in a large white bowl and draw a bath. Hold the white bowl in your hands and say, “By the powers that see and my sacred sight, I draw these waters to end the dark night. By salt, shell, and sacred sage, I break the ties that bind me, for with this spell no more tears shall blind me.” Then allow water to enter the bowl, the contents to swirl around, and then once the bowl begins to overflow dump its contents into the bathtub. Rinse the bowl and pour the water into the

bathtub. Once the water level rises to your preferred level, turn off the spout and with your mind's eye draw a pentacle of white flame over the water.

Pour the milk through the center of the pentacle and say, "Milk of mother clears the way, heals the wounds, and soothes the burns!" Place the container aside. Hold your hand just above the pentacle, then slowly push the pentacle into the water. As you do so, say:

I summon the cauldron of the ancestors to cleanse my soul. I call forth the mighty to pay my toll. Across the river my worries go. Down the banks they're sure to flow.

I summon the waters to cleanse my flesh. I call forth white ether to make me fresh. Across the river my demons go. Down the banks they're sure to flow.

I summon the liquid flame to cleanse my mind. I call forth spirits of the helpful kind. Across the river my demons go. Down the banks they're sure to flow.

Once the water is all mixed up, you have about thirty minutes before the milk sours. The milk souring is a result of the hot water and though the sage oil does help, truth be told, it can get stinky. I noticed that the worse off I was energetically prior to the bath, the worse the water stank at the end. It might sound a little gross, but it is well worth it. Take the bath, and as you do so envision the things that are upsetting you melting off of you and into the water. When you're finished, get out of the tub, pull the plug, then swirl the water counterclockwise and say, "Across the river my demons go. Down the banks they're sure to flow."

After the bath you should go to fresh running water (a shower will do) and rinse off. While rinsing you want to visualize the water gently removing a layer of dead skin from your body, exposing a new and vibrant layer of flesh that is both youthful and radiant. Dry off with a white towel and only wear white until sunrise on the following day. If it is raining, you must

continue to wear white until the rain ends. During the time you only wear white, you should stay positive but also focus on mentally preparing for the next leg of the journey. It is an excellent time to reflect on the sensations you felt during the bath and the messages you may have received while taking it. Allow yourself at least thirty minutes of silence and reflective time before engaging with anyone.

This bath should be taken as needed but no more than thirteen consecutive times within thirteen consecutive days.

Preparing the Room

The space that you perform this magic in should be warded. Included in chapter 9 are sigils that I use to ward both bodies and physical locations, specifically the first, sixth, and ninth Keys of Hecate. These sigils can be drawn in white chalk or paint on small black squares of paper, metal, or stone. Once the following spell is completed, place one sigilic warding talisman on each wall of the space, as well as the ceiling and the floor. The idea is that you create a protective box. If the space you are preparing is in nature, create eight talismans and place them at the directions and cross-quarters.

For this spell, you will need:

Black squares of construction paper, metal, or stone

White paint or chalk

Protection oil (use your favorite or try the
essential oils of bay, pepper, or clove)

1 white candle

Using the white chalk or paint, draw the sigil of your choosing onto the black squares. Allow to dry and then anoint the four edges with the protection oil. Dress the white candle with protection oil. Align your energy bodies and place your hand over the candle. Envision a liquid white flame

pouring from the heavens and into the candle. Say, “I draw down the holy flame of God Herself to empower this candle. Let it be a vessel of purity and worthy of her divine spark. IO EVOHE!”

One by one, pick up the black squares and gently wave them over the flame, just enough to feel the warmth but not the sting. As you do so, say:

With this sigil, I summon the spirits above to act as sentinels and ward this space. With this sigil, I call forth the legions below to guard these walls and the gates. By order and chaos, this sigil is sealed from all calamity, all evil, all trickery, all illusion, and all malady. By my will, this sigil is sealed from all impure imprints. By the goddess above, this sigil is sealed and shall protect its creator. So must this be!

Allow the candle to burn out completely. The spell is done and the wards are set once the candle goes out on its own.

Enhancing the Flight

There are many ways to enhance the out-of-body experience (OBE), not the least of which is by working with the plant and crystal kingdoms. Both of them possess a key to the spirit world, and when their potential is accessed in the right way, they can unlock valuable doorways for spirit flight. Witches derive tinctures, ointments, and teas from special herbs and mushrooms, blend sacred smokes to inhale or use as incense, and tune the frequency of their own souls with the help of gemstones, all with the goal of spirit flight in mind. These tools aren't necessary in flight, but for those who have the means to obtain these items, a great benefit can be bestowed.

A Necessary Precaution and Disclaimer

Herbs (plants) and botanicals (substances derived from plants) possess the ability to bring us great reward as well as great harm. Each of them reacts and responds differently to us in a physical, mental, and spiritual sense, and

that is often why we choose to work with them in the first place. A witch's first priority, however, should be themselves, and this can never be more true than when working with herbs and botanicals. It is a falsehood of the greatest order to assume that just because an herb might have perceived magical or spiritual attributes that it is somehow unable to cause you physical harm.

Herbs and botanicals are holistic in their power and will affect us on all levels. Just because something has power doesn't mean that power is right for you. It's possible to do this work without the use of these herbs, so there is no need to place yourself in any harm. Rue, for example, is an abortive, and it is advised that pregnant women or those trying to become pregnant, as well as people with digestive issues, should stay clear of it. Wormwood is a ragweed and can flare up allergies if handled, in addition to being known to cause seizures and kidney problems. As you see, not even our most beloved botanical allies are free of ill effect. It is your job to consult an herbalist or botanica and inquire if a certain herb may aggravate an existing condition or conflict with your medication. Also, check with your doctor before consuming any herbs. It is pretty simple: keep yourself safe and always do your own secondary research about the side effects of any botanical or herb. Professional herbalists, physicians, and medical providers can assist you when finding this information as well. No herb is free of a health warning.

Perhaps the most popular flight-enhancing tool used by witches for hundreds if not thousands of years is the "flying ointment," which is essentially any topical ointment that contains either hallucinogenic or psychoactive properties and is often blended ritually in accordance with the Moon or Mercury. There are varying recipes out there with ingredients ranging from herbs like belladonna and mandrake to odder ingredients like liquid detergent. I have two recipes for flying ointments, one that is mild and one that is a bit wilder.

Flying ointments can be applied to the bottom of your feet, on your back, at the wrists, neck, or on the chest. Avoid the sexual organs; some of the ingredients in flying ointments can cause stinging in sensitive areas like the vagina and testicles, and once applied it is not easily removed. You should also read the ingredient list fully to make sure you are not allergic to any of the ingredients, and once complete you should test the ointment on a small patch of skin to avoid any skin irritation.

SOPHIA'S FLYING OINTMENT

This blend of herbs, essential oils, fat, and beeswax is the perfect accompaniment for any spirit flight. With no hallucinogenic effects but with mild psychoactive properties, this blend creates a light altered state perfect for the majority of spirit flight work. This can also be worn to enhance psychic abilities of any kind and to help induce deep trance. I use it to help unclog the works when I'm feeling off during a day when I'll be seeing clients and have found that when I just smell the oil from the bottle it calms my mind and helps me to tune in.

This is not meant to make you feel high; this is meant to help get you into a state of mind from which you can sense all of the layers the world around you has to offer. This oil is particularly lovely if you couple it with drumming, chanting, and/or dancing. Prepare this ointment when the moon is waxing or completely full.

For this, you will need:

- 13 drops frankincense essential oil
- 8 drops ravenclaw essential oil
- 3 drops catnip essential oil
- 1 drop rue essential oil
- 3 drops lemongrass essential oil
- 3 cups distilled or spring water
- 1 cup shea, cocoa, or mango butter

2 grams dried Mexican tarragon
1 gram dried mugwort
1 gram dried wormwood
½ gram honey amber resin

Mix the essential oils together and set aside. In a medium saucepan combine the water, butter, and dried herbs. Bring to a slow simmer; *do not allow to boil!* Simmer for about two hours, remove from heat, and allow the butter and the liquid to separate, which should take about an hour. To speed up the process, place in a cool area or in your refrigerator for about fifteen minutes, then set aside to finish the process for another twenty minutes.

When the butter is solid, peel it off the top, then place back in a saucepan or a double boiler after discarding the remaining herbs and liquid. Add the amber resin to the pan, gently melt the butter back down, and then stir the butter/amber mixture until well combined. I generally begin stirring as soon as the butter has melted, and once the amber has been combined completely, I then remove the concoction from the heat. Add the essential oil blend and then pour into a sterile container. This should have a shelf life for anywhere from ninety days to six months. Store in a dark, dry, and cool location.

THE MAGISTER'S FLYING OINTMENT

This blend uses some ingredients that contain high levels of psychoactive compounds. I recommend working with this type of ointment in groups, with someone who can act as a ward for those who are flying. The ward should not work with the ointment but instead should enter a mild trance state through breathwork. I find that this ointment is strong and produces desired effects within twenty to forty minutes after application. Start off with a small amount rubbed at the temples and on the bottom of your feet your first time, then increase as desired in later use.

For this, you will need:

13 drops frankincense essential oil

- 10 drops ravensara essential oil
- 9 drops myrrh essential oil
- 3 drops clove essential oil
- 3 drops anise essential oil
- 5 drops lavender essential oil
- 3 drops catnip essential oil
- 3 cups distilled or spring water
- 1 cup shea, cocoa, or mango butter
- 2 grams of dried Mexican tarragon
- 1 gram dried cannabis
- 1 gram dried wormwood

Mix the essential oils together and set aside. In a medium saucepan combine the water, butter, and herbs. Bring to a slow simmer; *do not allow to boil!* Simmer for about two hours, remove from heat, and allow the butter and the liquid to separate, which should take about an hour. To speed up the process, place in a cool area or in your refrigerator for about fifteen minutes, then set aside to finish the process for another twenty minutes.

When the butter is solid, peel it off the top, remove the remaining herbs and liquid, then place the butter back in a saucepan or a double boiler. Melt the butter mixture down once more and add the essential oil blend. Pour mixture into a sterile container. This should have a shelf life for anywhere from ninety days to six months. Store in a dark, dry, and cool location.

Enhancing Teas

Teas are also a great way to enhance the flying process! One of my teachers even suggests drinking half a cup of coffee before sleep to induce vivid dream states. Teas that help to alter the mind and induce mild flying states are appropriate for almost everybody and are a lot milder than ointments. Depending on the work at hand, I might use an angelic or familial blend.

Mix as much of the blend as you like, using the recipes as a guide, and store in an air-tight container; when desired, mix one rounded tablespoon of the blend with one to one and a half cups of hot water.

ANGELIC TEA BLEND

This tea produces a light euphoric state and is quite uplifting. Designed to help connect our active mind to higher states of consciousness, this tea can be used when working with the overworld, or the branches of the Witch's Tree. This tea is an excellent aid in higher vibrational meditations where the aim is to connect with angelic, master/teacher, and guide spirits. It can be drunk at any time of the day, and when paired with light ambient music or drumming, it helps to shift the mind with ease. Steep in hot water for five minutes before straining and drinking. Add honey for sweetener.

This blend consists of:

- 3 parts lavender flowers
- 3 parts lemon peel
- 2 parts bay leaves
- 2 parts sweetgrass
- 1 part anise

FAMILIAL TEA BLEND

This tea produces a mild trance state that thins the veil around you. When we drink this tea, perception rises along with the awareness of the spirit world and how it interacts with our own. This tea is excellent to drink by yourself or prior to group workings. Steep in hot water for five minutes before straining and drinking. Add honey for flavor if needed, as this tea can be bitter.

This blend consists of:

- 3 parts bay leaves
- 2 parts mugwort
- 1 part eyebright

1 part honeysuckle flower

Crystals and Stones for Flight Enhancement

The crystal kingdom is vast and has a lot to offer in the way of psychic support when investigated. I work a lot with stones and have found their energy to be invaluable when working with the spirit world. Wear these stones as jewelry or keep them in a pouch that is close to your skin, as pocket stones, or, if possible, as a talisman around the neck. Be sure to connect with the stone and inform it, through stone activation, what your intention with it is and that you are requesting aid in the flying arts.

My favorite stones for this work are selenite, smoky quartz, labradorite, rainbow moonstone, iolite, sunstone, iolite sunstone (usually consists of a quartz matrix), wulfenite, amethyst, seraphinite, dumortierite, aquamarine, black star sapphire, and beta quartz.

.....

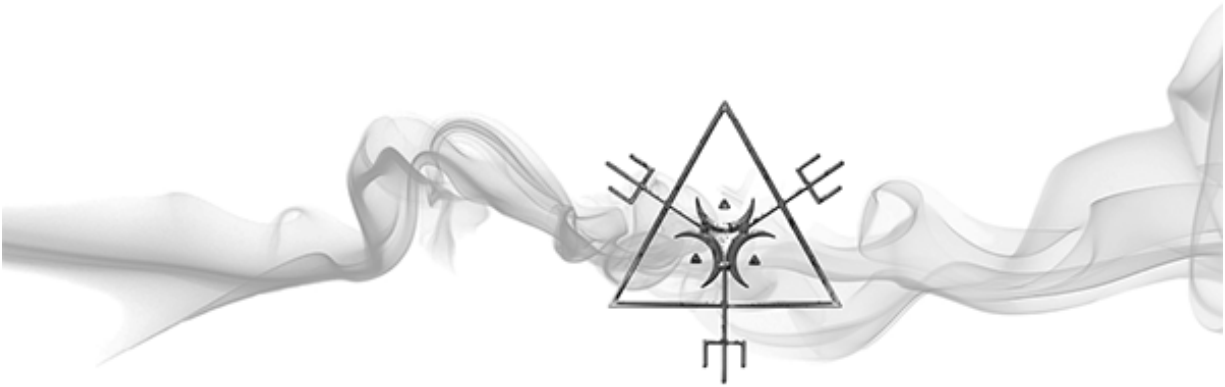
Now you have all the knowledge required to actually start the process of taking off. As I stressed before, it is imperative that you take care of your baggage before getting too deep into the spirit worlds. It doesn't really matter what plane you're on; your hang-ups and perpetual wounds will be used against you. For most of us this is a lifelong process and one that takes discipline. Just know that nothing can be used against you if you don't let it be a weapon. My first book, *The Witch's Book of Power*, is all about taking your power back as a witch and using your natural skills to gain influence over all worlds. Definitely check it out, as it gives a lot of information and guidance on how to navigate the murky waters of personal power.

In this chapter we explored ways in which you can alter your mind, body, and the space around you so that they are better suited for spirit contact and soul flight. In the next chapter we are going to build the practice of flying and actually visit each plane. Using what you learned here, apply your own

wisdom, remember to be disciplined, have fun, explore as much as you can, and fly safe!

JOURNAL TOPICS

- Ask yourself, what if this is all crap? What are you gaining from doing this work?
- What is your most memorable experience with soul flight? What made that experience stick out from the rest?
- What are three things that stress you out and distract you during times of concentration? What can you do in your mundane life to resolve the sources of this stress? What can you do magically to resolve the sources of this stress?
- How do you normally cleanse your home and ritual space? Do you always feel the results? If so, what is it about your practice that makes it so successful for you? If not, then what do you feel keeps you from obtaining your desired results?
- List three different ways you will enhance your flight experience as a witch. (Examples can be found in this chapter or from your own practice.)



Chapter Six

The Art of Flying

People populate the darkness; with ghosts, with gods, with electrons, with tales.

Neil Gaiman

You can go anywhere you want to when you fly, but for the purposes of this book we are going to focus specifically on the spiritual planes.

Some spirits you meet within the planes will be helpful and useful, perhaps even so much so that you bring them to ours. In this chapter we are going to explore the Witch's Tree and get the hang of flying solo so that you may meet potential allies that can actually have an impact on your magic.

The most important spirit that you will be working with is your familiar. Familiars are a type of spirit guide that come with the witch power. Once you start working with your natural abilities as a witch, these spirits make themselves known but will often stand silent in the shadows until we actually call them out. For now, let's move forward with the idea that you will always want to be working with your spirit guides, familiar, and allies

when you travel. Even when you are flying solo, you should always have a wingman. Before you read any more, take a moment to silently pray to your allies to be present—most of all your familiar, if you have one, even if you don't know them yet—so they can be with you as you spread your wings.

Activating the Etheric Body

One thing you must do before takeoff is to build up your etheric muscles. This will happen over time so it doesn't have to be mastered right away, but it should be something that you add to your daily practice or weekly magical discipline. You will want to successfully perform the following exercises at least three times before attempting takeoff. The more of these exercises you do, the stronger you will become, not just in flight but in witch power as well.

Your etheric body is the spiritual resonance that connects to your physical body. Think of it as the part of your soul where the physical and the spiritual converge. It is the first layer of our energy field and can be trained to leave the physical body, becoming the vessel in which we travel the planes during flight. The etheric body is also where negative spirits, curses, and pretty much all unwanted energies tend to stick. Doing regular checks of your etheric body, especially when you feel off of your center, will go a long way in keeping you safe over time.

To perform any of these exercises, you should strive for comfort and silence. It is going to make it so much harder to do this if you are distracted.

Exercise 1, Part 1: Stimulating the Eye

Begin by sitting comfortably with your eyes closed. Using the index finger from your right hand, gently begin to rub the center of your forehead. Apply slightly more pressure and this time gently scratch your forehead in a similar manner for a few moments. Stop and focus on the sensation you feel on your forehead where you were just gently scratching. Can you still feel it

being stimulated? If not, then repeat the practice. Hold this sensation for thirty seconds.

Exercise 1, Part 2: Activating the Eye

Perform part 1 of exercise 1. Spend a few moments syncing into the feeling of a stimulated third eye, only focus on the sensation and visualize it as a ball of white noise, a snowy sphere of pure vibration. It should feel slightly buzzy, almost like the sensation you feel when your arm falls asleep. Breathe slow and deep, and as you do so allow this sensation to grow as you visualize the sphere of static energy encasing your entire head.

Exercise 2, Part 1: Stimulating the Hands

Begin by sitting comfortably while looking at your left hand. Using the index finger from your right hand, gently begin to rub the index finger on your left hand. Spend a few moments moving up and down the sides, the pads, and the tip. Now apply slightly more pressure and this time gently scratch your left index finger in a similar manner for a few moments. Stop and focus on the way your left index finger feels. Can you still feel the finger being stimulated? If not, then repeat the practice. Hold this sensation for thirty seconds, then repeat this process on your right index finger, using your left to stimulate.

Now that your two index fingers are feeling buzzy, rub your two hands together and allow the sensation from your fingers to spread throughout your hands. Stop rubbing them together, hold them about twelve inches apart, and focus on the sensation of your hands. Do they still feel stimulated? If not, then repeat.

Exercise 2, Part 2: Activating the Hands

Perform part 1 of exercise 2 and close your eyes. Spend a few moments syncing back into the feeling of having stimulated hands. This time, take the index and middle fingers of the right hand and use them to gently scrub the

palm of your left hand for a few minutes. Now stop and feel the sensation in your palm. Only focus on the sensation and visualize it as a ball of white noise, a snowy sphere of pure vibration. Breathe slow and deep and allow this sensation to grow as you visualize the sphere of static energy encasing your entire hand as if you were wearing a glove. Repeat this process on the right hand.

Exercise 3, Part 1: Stimulating the Feet

To do this you will need to touch your feet, so if you are unable to sit in a position that will give you access to the top and bottom of your feet, you should elicit the help of a friend or coven mate for this. If you are diabetic or experience little to no physical sensation in your feet, you will instead practice the visualizations, but you should not skip over this.

Begin by sitting comfortably while looking at your left foot. Using the index finger from your right hand, gently begin to rub the top of your left foot. Spend a few moments moving up and down the sides and tops of your toes and their tips. Now gently rub the bottom of your left foot. Touch your heels, then the arch of your soles, then the bottom of your toes and in between them. Now apply slightly more pressure and this time gently scratch your entire left foot in a similar manner for a few moments. Stop and focus on the way it feels without touching it. Can you still feel the foot being stimulated? If not, then repeat the practice. Hold this sensation for thirty seconds, then repeat this process on your right foot using your left index finger to stimulate.

Exercise 3, Part 2: Activating the Feet

Perform part 1 of exercise 3 and close your eyes. Spend a few moments syncing back into the feeling of having stimulated feet. This time take your index and middle fingers of the right hand and use them to gently scrub the sole of your left foot for a few minutes. Now stop and feel the sensation

without physical touch. Only focus on the sensation and visualize it as a ball of white noise, a snowy sphere of pure vibration. Breathe slow and deep and allow this sensation to grow as you visualize the sphere of static energy encasing your entire foot as if you were wearing a fuzzy sock. Repeat this process on the right foot.

Exercise 4, Part 1: Stimulating the Core

Begin by standing or sitting in a firm, straight-backed chair. Maintain good posture throughout this exercise. Using your right hand, gently begin to rub your belly, just above your navel. Now apply slightly more pressure and this time gently scratch the spot just above your navel. Stop, release all pressure, and focus on the way that spot on your skin feels. Can you still feel it being stimulated? If not, then repeat the practice. Hold this sensation for at least thirty seconds.

Exercise 4, Part 2: Activating the Core

Perform part 1 of exercise 4 and close your eyes. This time take your right hand and gently scrub your belly for a few minutes. Now stop and feel the sensation. Only focus on the sensation and visualize it as a ball of white noise, a snowy sphere of pure vibration. Breathe slow and deep and allow this sensation to grow as you visualize the sphere of static energy encasing your entire torso as if you were wearing a thick, fuzzy sweater.

Exercise 5: Activating the Cord

After activating the third eye, hands, feet, and belly, lie down on a flat surface and extend your legs and arms so that your body makes a pentacle. Spend a few moments syncing back into the sensation of having those six parts of your body activated. Take three deep breaths; allow those activated spheres of static energy to expand, traveling through every part of your body, until they meet in the center at your belly.

Once all of the spheres meet and become one, visualize this energy encasing your body. Allow your entire physical body to vibrate with this sensation. Taking another three deep breaths, visualize this energy becoming more dense until you can only see a silhouette of white noise—the activated etheric body.

Allow this silhouette to gently lift from the body so that it hovers about three feet before you. As it moves out of your body, it takes with it the buzzy sensation, so your body feels stiff and heavy. Notice the only tingling sensation that you still feel now rests within your navel. Continue to breathe and see that between this etheric twin and yourself there is an iridescent, silvery cord, the color of moonlight, which extends from your navel to its navel and is the obvious source of the remaining tingling.

Follow the remaining sensation with your consciousness and pour your awareness into the cord. As you do so, allow it to gently flow up through this cord and enter your etheric double as if you were being uploaded into a server. Through the eyes of your etheric double, see the ceiling above you; then, with the power of your will, turn around to face yourself.

Hold your consciousness there as long as possible. When you feel ready to enter your body once again, simply allow your focus to sink back into the cord and into your own body once again. Visualize your etheric double gently descending into your body, softly becoming one with your physical self. Take three deep breaths before you open your eyes, during which you will become aware of your bones, muscles, organs, skin, and then finally the weight of your own body.

The Flight Deck

Essentially, once you have gotten the hang of facing yourself while floating three feet from your body, you have created “the flight deck.” Regardless of where you end up going, you will always want to begin and finish your trip

here, hovering in the air above your physical self, tethered by the silver cord, gazing at your own face as if looking into a mirror. Training yourself this way has a few very important benefits that will help you tremendously in your long-term career as a flight enthusiast.

When we travel the astral highway and stop off at our destinations, we are doing so through the power of our own will. We are willing our etheric doubles to transcend space and time. During these trips it is easy to wander off, forgetting the way we came, or have such vivid experiences that we lose ourselves. Each time we shift from one place to the other, we run the risk of potentially leaving a piece of ourselves there or even bringing something back with us.

If you train yourself to begin and end each flight from the deck, then you have the opportunity to check yourself for lower-frequency beings and hitchhikers. It doesn't happen all the time, but for most of us the odds of coming back unscathed from our flights are about seventy-thirty. If we are unaware of these unwelcome stowaways, it is likely that we could become the victims of parasitic spirits. By doing a quick scan of your etheric body and comparing it to what it was like when you first took off, you can isolate unusual frequencies within your own etheric vibration and then take care of them immediately or once you are back in your body. Once your consciousness drops back into the silver cord, these odd frequencies will not be as easily observed and could linger for quite some time. A soul alignment (which I think should be done before and after every flight) and a simple smudging should easily take care of this problem. If the issue persists, a white bath might be in order.

In addition, beginning and ending each soul flight in the deck allows you, once you have scanned yourself, to know if you have left part of yourself in another place. If you have trained in this way, all you should have to do is focus on the flight deck and the remaining pieces of you should return. If you think this has happened to you before, then by bringing this new habit

into your practice it should, over time, eventually act as a beacon and attract those missing pieces.

As you will discover in the next chapter, it also provides a base of operations for shapeshifting, which allows us to travel the planes without being noticed. Keeping a regular practice of working the flight deck will give you the upper hand in most travels. From here on out, when giving instructions I will just assume this is something you do.

The White Room

The white room is essentially the holodeck of the mind and is our mode of travel between the worlds as we travel the astral highway. With this exercise we take the concept of the flight deck and expand it so that we can use the predetermined location as a type of energetic portal between realms. In my tradition the white room is treated like a type of astral temple.

Exercise for Entering the White Room

Begin by going to your flight deck. From here allow the etheric body to float upward, and as it ascends notice that everything around you begins to fade into white. Once you are completely enveloped in white, take a deep breath and adjust to the sensation of lying down on your back. Open your eyes to a perfectly cube-shaped white room and stand up. The walls, ceiling, and floor are solid bright white and you see no door or exit. Realize that the only way in or out of this room is through your own ability to will yourself in or out of locations. No one could possibly know how to enter this space other than you because even though we all share the concept of the white room, each visualization is different and emanating from a different mind. No two rooms can possibly be the same, as no two witches have the same “home frequency,” or holy fire.

Stand within this space, look around you, and allow your etheric body to harmonize with the room. As if using sonar, send a pulse of energy out in all

directions and feel it bounce off the walls and enter your etheric body once again. Do this several times and use this technique to measure the shape of the room in every way possible.

Think of a time in your life when you visited a scenic destination. Perhaps you went to the ocean, hiking in the forest, or camping. Think of how that space felt to you—how it was unique from your other experiences. Think of how the air felt on your skin, how warm or cold it was, if it was sunny or raining; think of how the animal part of you felt when there. Now, taking that feeling, follow it with your consciousness and allow the white room to fade into this location. Only use the sensory data (how it smelled and what it looked like, felt like, sounded like, etc.) and allow the memory from the primal soul to construct this space.

Look around you, walk around, and experience this space; when you're ready, regardless of where you are at in the construct, send a pulse of energy out in all directions. Instead of this pulse transmitting in all directions, see that it extends for some time but then bounces back to you. Sensing the invisible pattern of the white room around you, take a deep breath and as you exhale, allow the space around you to fade back to that white room that you were in just moments before.

Using this technique, now visit a room in your old elementary school, a room in the home you grew up in, and the back yard of a friend's house. Remember to use only the primal soul's input. Once you have visited these places, go back to the bed you first woke up to when you entered the white room and end the session by willing your etheric twin to leave. Always begin and end each white room session by lying in this bed.

Flying to Another Plane

As I mentioned in [Chapter One](#), we can only travel about four planes up or down in either direction with ease when working with the model Malach

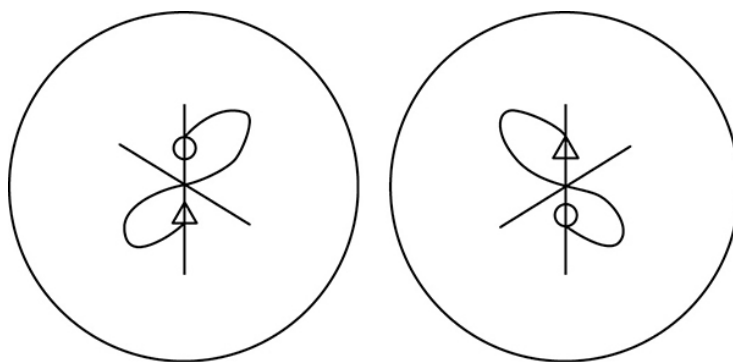
gave me. In our conversations he has said that it's not that the worlds are stacked on top of each other like pancakes, but thinking of them this way makes them easier to differentiate. According to him, there are more worlds than are listed. He also says that all of the planes exist simultaneously and are vibrating between each other constantly. It is by entering an out-of-body state that we are free from the restraints of the physical plane and can then move through them. These planes vibrate and move through each other so rapidly that they are almost impossible to traverse otherwise. For you interested science geeks out there, he also tells me that we have artificially forced our plane to cross into other planes with nuclear explosions. He says that the force of such an impact is great enough to stop the vibration of the planes and that one day we will learn to harness that energy and shift between the worlds at will. Nuclear explosions are felt on all the planes.

There are planes that I don't really recommend visiting, and if you are lucky enough to develop the skill to fly that high or low, you run the risk of putting yourself in great danger. The dangers involved are that your soul can fracture, leaving pieces of you in places it shouldn't be, and that you lose your ability to influence a plane the farther away from the physical plane you go. This means your soul is super vulnerable when you travel to these planes. Yes, it can be done, but to get to planes such as the divine or chaos plane, you will either need an invitation or a guide who is familiar with the terrain.

The planes we can easily travel to are those listed as frequency numbers three through negative three. The safest and most easily traversed planes are those between the spiritual and the plutonian. The angelic and unhallowed planes, however, are mixed bags; within them we mostly find the beings who largely prefer to be left alone and don't really care for humans. These spirits are influential spirits and are known for being difficult to sway. A few of them, which I'll discuss later in the book, can be summoned through ceremonial or ritual workings; otherwise, you wouldn't really find them

hanging around the physical plane or with anyone from it, for that matter. If they are in the accompaniment of a human, either a magician has bound them or the person they are with is being used by that spirit for the spirit's own purposes, perhaps even on behalf of a magician or conjurer.

By showing you how to get to these planes and then successfully return, you will be able to visit them repeatedly and slowly expand your awareness of each of them over time. It is my hope that you will continue to visit these planes and that together with your spirit guides you will meet new allies who can further help you as you continue on your path to power. I advise that you keep notes on each of your visits and sketch a picture of each of your new allies.



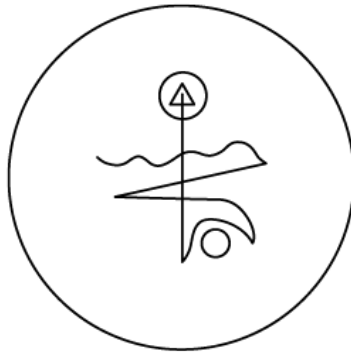
etheric and subetheric planes

The Etheric and Subetheric Planes

These two planes are essentially the same, the only difference being that the etheric plane produces a positive resonance and the subetheric plane a negative. Etheric energy is actually the place where our souls' radiation comes in contact with the spiritual realm. Here we are capable of speaking to our guides and familiars. It is more psychic energy than Z energy. Each time we perform the flight deck exercise, we are entering the etheric planes.

The Spiritual Plane

The spiritual plane vibrates slightly higher than the etheric and is the home of the majority of our spirit teachers, ascended masters, faery beings, mighty and beloved dead who have crossed over, and the entities known as light beings. Within this space reside the souls of humans who are at peace after death, as well as those of us who seek ascension. Faery spirits live here, where they reside in their own hidden kingdom, which intersects with a lower faery kingdom. The vast majority of us end up residing in the spiritual plane after death, if only in between lifetimes, which current studies suggest is about fifteen months after death.



**spiritual
plane**

Going to the Spiritual Plane

Enter the white room; once you feel the sensation of lying on your back in the bed, open your eyes. This time do not get up but lie there until you feel yourself floating on a body of water. Above you see an early morning sky with fluffy clouds, the moon still reigning but no longer supreme, and hear the faint sound of birds chirping in the distance. Feel your body become weightless as you float along the gentle surface current—feel your body being suspended by the water, half of it beneath the surface, the other half exposed to the cool air. Become aware that you are in two worlds at once.

Take a deep breath and exhale, drawing your consciousness into this new state of full-body awareness.

Turn to face the bank of this river and swim to the edge where land meets water. Stand up and look around you. Notice that this plane is not that different from our own, and all around you a forest of evergreens with tiny iridescent crystals surrounds you. Not too far from the banks, in the center of a circle of crystalline torches, a large stone with spirals carved into it awaits you. Move toward this stone and place your hand on it.

As you touch it, notice that as you enter the circle of crystalline torches you find a familiar face or feeling, and see one of your spirit guides there. They draw near, and as they do so the spiral carving lights up. The warmth of this light touches your skin and you feel as if, for a moment, you are standing next to a fire. The light fades from the carving and you know that you have been attuned to the frequency of this plane and can access it whenever you need. Spend a few moments speaking with your guide(s) about this place and ask them if there is anything you should know.

Once you are finished, walk back out into the water and float on your back. Take three deep breaths and slowly sink into the water, feeling the water surround you. Feeling completely weightless, send a pulse of energy out in all directions; as before, feel this pulse bounce back to you. The moment that is perceived, become aware that you are lying on your back in your white room once again.



plutonian plane

The Plutonian Plane

Being a medium, this was one of the first planes that I accidentally stumbled into quite easily on my own. This is the plane of our restless dead, the old spirits of the earth, parts of the faery races, and the dark figures we call shadow people. On this plane the first pulses of chaos enter the perceivable psychic realm, and the beings that reside here are those who possess the ability to physically affect our plane, such as ghosts and land spirits. This is also where our built-up negative psychic charges go, such as poltergeists, and it is the home of the Christian Hell. As within every plane, pockets of different worlds bubble between the layers; one such world is the place where the damned go. The damned either put themselves there because they programmed their souls to go there—think of Puritan belief in the concept of original sin—or they were placed there through some great act of trauma, such as suicide or severe mental illness. We will discuss these spirits more in-depth later in this book.

Going to the plutonian plane is something that should be done with the aid of spirit guides and allies; however, it is a practice that we as witches must master. Within this plane there are gateways to hidden kingdoms of psychic power that can be found and used with much success to empower ourselves. The dead of the underworld are much different than those who ascend, so always tread carefully.

Going to the Plutonian Plane

Enter the white room. Once you feel the sensation of lying on your back in the bed, open your eyes. Do not get up but lie there until you feel yourself floating on a body of cool water. Above you see an evening-lit sky with the

moon still rising, and you hear the faint sound of crows cawing in the distance. Feel your body become weightless as you float along the gentle surface current; feel your body being suspended by the water, half of it beneath the surface, the other half exposed to the cold air. Become aware that you are in two worlds at once. Take a deep breath, and, drawing your consciousness into this new state of full-body awareness, exhale.

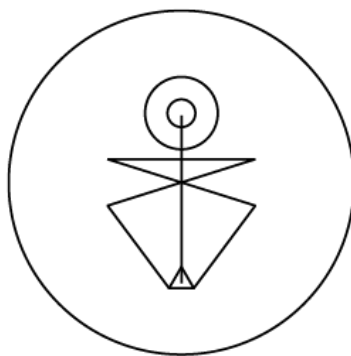
In time you feel yourself float to the edge of a rocky bank and become aware of the shallowness of the water. Standing up, you look out over a vast ocean on the cusp of dusk; behind you lies a dark forest with tiny blue, white, gray, red, and indigo orbs dancing around the trees. You turn around; to your left and right are ocean beaches as far as the eye can see, and before you now is a sandy path marked by small torches that leads you into the dark forest. As you travel down this small road, what little remaining light disappears and you find yourself in a dense forest with nothing to mark the way but those colored orbs, which seem to roam, almost nonsensically, around the trunks of the trees.

You spot an orb coming toward you that is not like the others: it's purple and slightly brighter, and as it approaches you, all the tension fades from your etheric double. You instinctively know that this orb approaches you with the intention of helping. It comes close to your face, then moves back, finally landing on the ground and instantly transforming into a cloaked figure. The figure extends their hand from the thick fabric and reaches out with their palm toward you. Again, out of instinct, you extend your palm to theirs as if you were going to "high five," and as your hand draws nearer you feel a tingling sensation and perceive a spark of energy. Once your hands touch they ignite in an indigo flame, and the hooded figure draws back, then transforms into the purple orb and travels off as quickly as it came. Looking at your hand, which is now lit with this fire, you notice that you can will the flame to grow larger or smaller. Spend a few moments experimenting with this.

You become aware that when the flame is small, you tend to draw the attention of other orbs, which gravitate toward you; however, when you allow this flame to grow and even encompass your whole body, the orbs appear to be moving away from you, almost as if they were repulsed by this strange light exuding from you. Sensing it is time to leave, you turn around and make your way back to the water's edge.

As you leave the forest, the light from the setting sun illuminates the world around you once more and the flame burns down and becomes one with your body. Go back into the water and float on your back. Take three deep breaths and slowly sink into the water, feeling the water swallow you. While feeling completely weightless, send a pulse of energy out in all directions and, as before, feel this pulse bounce back to you, and the moment that is perceived, become aware that you are lying on your back in your white room once again.

We will repeat this last part several times throughout this book. Become familiar with the concept of sending a pulse of your holy fire outward in all directions as both a grounding tool and a protective mechanism. If you ever feel threatened or unsafe, send a pulse of this energy out and allow it to keep you safe.



angelic plane

The Angelic Plane

The angelic plane is high vibrational, and the spirits that reside there move very quickly. Visiting this plane is a lot like moving through a crowded city during New Year's Eve. Everyone is in their own world and not thinking too much about anything other than getting where they need to go. Angels, as we will discuss later in this book, are essentially the computer programs that run the universe. If Z energy were a hard drive, angels are the ones writing and running the software that keeps the whole thing going.

The angels found here do not care about you. The angelic spirits that *are* interested in us originate from here but usually reside within the spiritual and etheric planes, where they are most likely to come across humans. However, if an angelic spirit is residing in the angelic plane, chances are it has far better things to do than help us with our lowly problems; they have bigger fish to fry. Because of this, going here is often somewhat pointless unless you are looking for answers and are willing to do what it takes to get them. Generally, spirits here are most useful to us when conjured, as flying to meet them usually produces inconsistent results. A witch, however, can access this plane through astral projection.

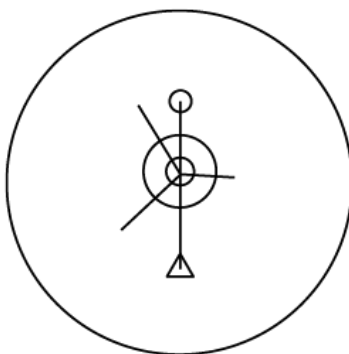
Going to the Angelic Plane

Enter the white room. Once you feel the sensation of lying on your back in the bed, open your eyes. Do not get up but lie there until you feel yourself floating on a body of very warm water. Above you see a fully lit sky with fluffy clouds, the sun reigning supreme, and you hear the sound of a large mass of people talking in the distance. Feel weightless as you float along the gentle surface current; feel your body being suspended by the water, half of it beneath the surface, the other half exposed to the warmth of the sun. Become aware that you are in two worlds at once. Take a deep breath, and exhale while drawing your consciousness into this new state of full-body awareness.

Feeling a slight sense of urgency, you adjust your body so that you can see what lies around you in this new place. You see that you emerged from a tiny pool in the middle of a grand city. The buildings are made of pure crystal, which iridescently radiates the rays of the sun back in all directions. The sky is light blue and clear, without a cloud in sight, and there are millions of people, spirits, and odd-looking beings of all kinds buzzing around the streets like bees. As you move to the edge and get out of the fountain, you are greeted by a small being, about four feet in height, who gleefully welcomes you to this place.

It extends its hand and places three tiny stones the color of emeralds in the palm of your hand. Though small, these stones feel quite heavy, and as you feel the weight you begin to feel a strange sensation move over your body and suddenly start to become aware of how this place works and how to navigate around it. You look at the stones and notice that they are dissolving into liquid and are being absorbed into your hand. What remains is the symbol of an ornate key.

Becoming aware that your time here is finished for now, walk back to the pond, wade into the water, and float on your back. Take three deep breaths and slowly sink into the water, feeling the water encompass you. Feeling completely weightless, send a pulse of energy out in all directions, and, as before, feel this pulse bounce back to you, and the moment that is perceived, become aware that you are lying on your back in your white room once again.



unhallowed plane

The Unhallowed Plane

The unhallowed plane is almost the exact opposite of the angelic in every detail, even down to the primary role the spirits who originate here perform. Whereas angels are the programs that sustain the hard drive, those who reside within the unhallowed plane are more like computer viruses, piggybacking onto programs and decaying the code. Malach explains that they are just as needed as the angels because they destroy old programs that are now obsolete, consume energetic waste, and provide space for new growth. For those who are uninitiated into these mysteries, these spirits will come off as dark and malicious, when in reality they are just doing their job. The term demon is just as large as the term angel, and later in the book we will open this can of worms with a bit more vigor; however, for now, in relation to our life force, the life force of demons is twisted upon itself and destructive, similar to how radiation is toxic to our bodies. Prolonged periods of time in this realm can be quite damaging to souls. For this reason, I recommend you tread lightly, be quick, and never go in your own form.

Going to the Unhallowed Plane

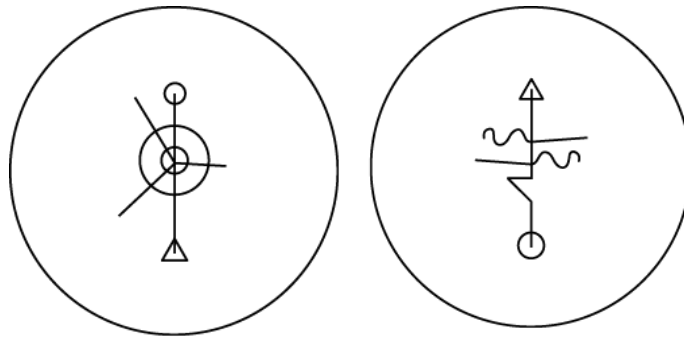
Enter the white room. Once you feel the sensation of lying on your back in the bed, open your eyes. Get up and stand in the empty space. Take a few moments to remember the last time you saw a black cat. Think of petting this cat and what it was like to look into its eyes. Holding the image of the cat's face in your mind, gaze into its eyes as if you were trying to connect to its soul. As you fall deeper into this gaze, notice that your body shrinks and that you slowly shapeshift into a black cat. Jump up on the bed and make yourself comfortable by kneading the mattress with your claws. Allow yourself to fall into a state of trance where the only thing you can sense is

the bed beneath you. As you do this, allow the white room to fade around you and feel the soft bed turn to stone and sand and the air grow thick and cold, and notice that you are now in the center of a stone circle.

As you look around in the darkness, the moon illuminates the stones around you, providing the only source of light. Luckily, with your cat eyes the darkness is not so hard to navigate. Behind you is an endless desert, but before you is a familiar forest; however, unlike the other places, here all of the ancient trees are dead. You make your way into the forest, where you smell the dense scent of decaying pine needles and flesh. The air is filled with a muggy coldness that bites your nose as you breathe in. Looking around you, everything seems desolate; nothing is there but shadows. Suddenly, out of the corner of your eye, you spot a rustling in the dead brush and take a cautious stance, attempting to blend in with the darkness around you. As you stare, you see a mouse's small movement and instinctively race toward it.

As you draw near, the innocent mouse transforms into a tall cloaked figure. You stop, and, knowing it is too late to hide, look up at this figure that stares down at you. Your animal instinct feels more curious than afraid once nothing happens for a moment, and you move a little closer. Luckily, this cloaked figure reaches out to pet you, and you warmly oblige. For all it knows, you are just some strange cat in the forest foraging for food. As its hand rubs against your fur, you feel a static charge build up, and sparks of electricity zap the figure's hand. As this happens, you feel this energy tingle the skin beneath your fur and you become aware that this is no ordinary spirit but the same cloaked figure you met before in the plutonian plane. Settling into the ease this awareness brings you, you begin to purr. As you do so, the same indigo light as before begins to emanate from your body. As the light grows from your body, you begin to hear the howling of wolves and know that it is time to leave.

The cloaked figure turns back into the mouse, and you both run toward the stone circle. Once there, send a pulse of energy out in all directions, and, as before, feel this pulse bounce back to you. The moment that is perceived, become aware that you are in the white room once again. Realizing you are safe, take three breaths and transform back into your etheric double.



divine and chaos planes

The Divine and Chaos Planes

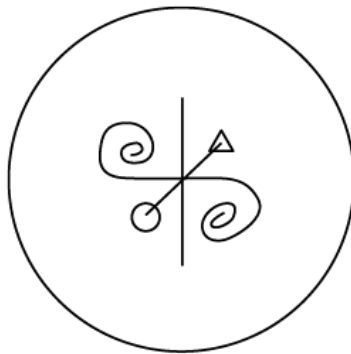
The divine and chaos planes are the seats of the gods. Those spirits who reside within them have the ability to control other spirits with ease and have the propensity to cause change in all worlds. We are not supposed to be able to get to these planes while still possessing a physical body, even via the OBE, because in order to do so we would have to be dead or in a coma. Those of us who have near-death experiences will sometimes get glimpses of these planes and almost always come back with some sort of psychic ability. When we go to these places it takes a very heavy toll on our bodies and we are never the same afterwards. There is little that is known about these planes and even less about the void and omega planes.

The Void and Omega Planes

Like a sphere, the planes will always flow back into one another; there are no hard edges or endings. If we go too far below, we end up at the top; too high up, we find ourselves at the bottom. The two planes of void and omega

aren't actually planes in the sense the other planes are. It is believed that the void is an endless expanse of nothingness where even the gods themselves don't care to tread, and it is off-limits to everything else but them and the source. In the void everything that ever was or could be harmonizes with all that never will be, and the greatest mystery of all awaits.

When we try to travel to the void, we are met with a vast nothingness that feels like it could consume the soul, and we are never truly in the void but on its outer edges. It's like staring into a black scrying mirror and there not even being the reflection of light bouncing back from the glass. Sometimes I have had spirit teachers take me here just to gaze upon the emptiness and contemplate my own. It's always been a very humbling experience. Beyond the void I am told is the omega—the source of all things, the pure frequency of God Herself—and it is another plane that we cannot access. No one has seen past the void to see omega.



faery plane

Faery

There are two other places that we can travel to which I must mention, as they are both very important to us as witches. As I stated earlier, there are smaller planes that exist between the planes I listed in the first chapter. These planes run parallel to our own, and though they are not as dense as our physical plane, they are denser than the others. One such plane is that of

faery. What is different about faery is that it produces life force, like our plane does, and the beings that emerge from it are much like ourselves but are less restricted by the rules of dense physical incarnation.

Faery beings, which we will explore a lot more in this book, are a lot like a cousin species to us. They are what we would call magical because they possess sway of spiritual and psychic forces, and like us they are tribal in nature. Every one of our ancestors belonged to a tribe; some tribes grew and expanded to become civilizations, others stayed small, but we cannot escape the fact that humanity is, at our base, a system of tribes. The same can be said about the faery race.

In the Irish stories of the Tuatha Dé Danann, the Celtic faery race, they are said to have gone underground when humanity took over the physical plane. They parted a veil and went inside the mountains, streams, and holy sites, where they still reside, safe from us (and us safe from them). According to Malach, that was not altruism throughout the faery races, only that particular tribe. Faeries can come and go from our world at will, as we can theirs; and so while some of them retreated back to their plane, others stayed, and, like some of the angels, a few of them mated with humankind. Malach suggests these offspring as being similar to Neanderthals and other proto-human-type species.

Going to Faery

Enter the white room. Once you feel the sensation of lying on your back in the bed, open your eyes. Do not get up but lie there until you feel yourself floating on a body of cool water. Above you see the night sky lit up with millions of stars, though the constellations you can make out look backwards or as if they were flipped. Hear the faint sound of the wind passing through reeds in the distance. Feel your body become weightless as you float along the gentle surface current; feel your body being suspended by the water, half of it beneath the surface, the other half exposed to the

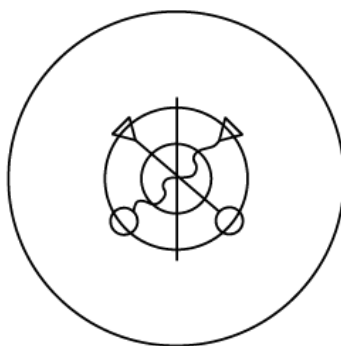
cold air. Become aware that you are in two worlds at once. Take a deep breath, and, drawing your consciousness into this new state of full-body awareness, exhale.

Allow yourself to float gently to the banks and feel yourself stop as aquatic plants that you seem to get tangled up in surround you. As you struggle to break free, you notice that the plants are lifting you out of the water. Amazed at this happening, you surrender and soon find yourself placed on the dry grassy land. A path runs from left to right, and before you lies a dense forest. As you look behind you see even more forest, but along this path there is grass on either side and the path appears to somehow glow a little, as if made of moonlight. Stepping onto the path, you head to the right of your position and down this glowing path.

You begin seeing the faint light of campfire and soon detect the sounds of music and laughter. As you come closer, you make out a band of faery beings, all different than the next, cavorting around a bonfire. They spot you and welcome you. They pass a bottle of something around, but you remember not to drink or eat anything from another plane, so you pass the bottle along. They laugh as you do this, as if relieved that you didn't fall for the trick, and you see that they acknowledge your wisdom regarding their ways.

You stay there for some time, talking to them and enjoying the company. Eventually you feel it is time to leave, and you stand to make your way back down the path of moonlight. But before you can go, one of the Faeries comes up to you and extends a hand to shake, as if to say "it was nice to meet you!" You oblige, and when your hands meet, a spark of green electricity ignites in your palm and the faery tells you its name. You then listen carefully as it provides instructions on how to find it again on your next visit. You then turn and make your way down the path, back to the pond.

When you get to the edge, the plants move to construct a small set of steps, which allows you to enter the water with ease. You float on your back, take three deep breaths, and then slowly sink into the water, feeling the water surround you. Feeling completely weightless, send a pulse of energy out in all directions, and, as before, feel this pulse bounce back to you. The moment that is perceived, become aware that you are lying on your back in your white room once again.



sabbat

Sabbat

Sabbat is another one of these planes that exist between others. It is the place where all the children of Diana gather—where all of those spirits who are in service to the witch queen and king come. It is a lot like entering a secret club hidden between the worlds. To get here, however, you have to be highly skilled in the art of flying. Luckily, it can be experienced as both a plane we travel to and also as a state of being, somewhat like a darker, more spirit-filled Nirvana. When we enter an ecstatic state, we merely need to tune in to the signal of Sabbat and can be transported there; otherwise, you have to be led there by a spirit.

This should be a goal of yours as you are meeting spirits who work with the magically minded. In the last part of this book, I will introduce you to thirty-three spirits I have met who want to help us witches do these crazy

things, one of whom is a guide to Sabbath named Oron. Oron can get you there, but before you do that, you have to learn to enhance your mediumship and conjuration skills.

.....

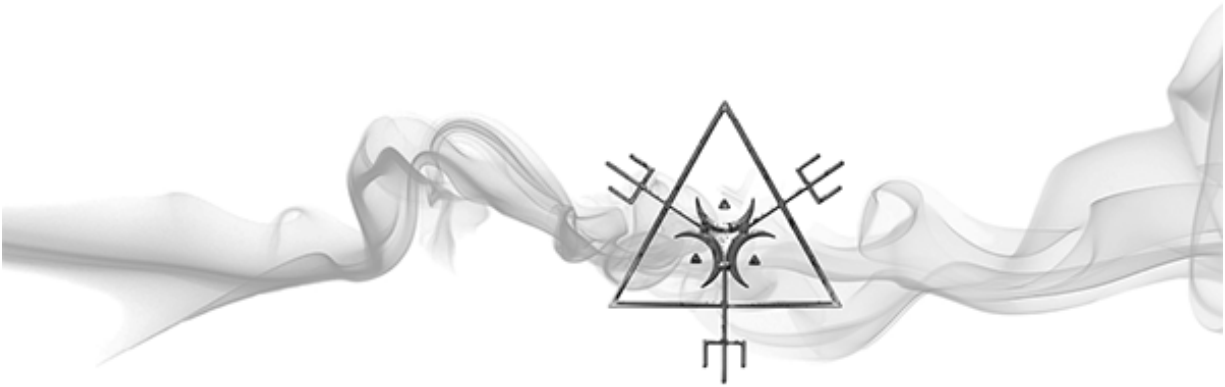
The planes are filled with what feels like a neverending amount of spirits. Malach tells me that we on the physical plane are quite special to the overall ecosystem. Our physical bodies produce a lot of energy, which we use as spiritual beings to grow and evolve. Sometimes this happens over lifetimes and sometimes this happens in one and then we spend the rest of the time being a spirit, acquiring different types of power and moving on in the way we see fit. There is no grand plan, really. Some souls choose to ascend and eventually become part of the void and the omega; others choose to hop around and enjoy existence before going to the big beyond. Flying gives us the ability to meet all of these spirits on their planes and explore the mysteries of life after physical death as well as the lives that exist adjacent to our own.

JOURNAL TOPICS

- How did you feel when you were activating your energy body? Did you find the experience enjoyable or uncomfortable? If you found it uncomfortable, why? What can you do to change that?
- Did you find the process of entering the white room to be easy or did you experience difficulty leaving your body?
- What were your experiences with each individual plane? What features stood out to you the most?
- Did you feel frightened at any point? What caused this and how did you resolve it?
- Did you work with your personal spirit guide during each of these trips? Do you feel they helped you? If not, describe the experience you did

have during these trips.

[contents]



Chapter Seven

Conjuration at a Glance

Glendower: I can call spirits from the vasty deep.

Hotspur: Why, so can I; or so can any man:
But will they come when you do call for them?

—

Shakespeare, *1 Henry IV*

Standing alone in the dark on a trail in the forest, I felt both at ease and alert. There is something exhilarating about performing Witchcraft under the full moon, hidden amongst the shadows of an even darker and still night. Your animal senses take over and every smell becomes richer, every sound louder, and every movement impulsive. As I made myself comfortable and nestled into the perfect spot, I could feel my heart slow down from its ecstatic fervor as the crickets and frogs filled the air with their own kind of ecstasy.

Raising my right hand in the air, I drew a pentacle of copper flame and whispered back to the darkness, “Shadow King! Shadow King! Shadow King! He who rules the darkness between the light, I summon you! Shadow

King, be here now! Shadow King! Shadow King! He who comes as a gust of wind—hear my call; my voice is nigh. Shadow King! Shadow King! Shadow King! Granter of wishes and doer of deeds, meet me in this hidden place. Grant me the honor of your presence and I shall grant you mine!”

With my left hand I poured a chocolaty merlot upon an exposed mossy root and waited for some sign that he had heard me. “Shadow King! Shadow King! Shad—” The wind rustled through the leaves and the air grew chill as the hair on the back of my neck stood at attention. I guess that was the sign I was waiting for.

.....

If we witches are known for anything, regardless of our culture, conjuring spirits would be it. To the outside world, just about any act of magic could be considered a conjuration, but the word has specific meaning behind the curtain. Conjuration is the summoning, evocation, and elicited manifestation of a spirit or frequency from a different plane to our own. Soul flight teaches us how to go to the places where spirits live, mediumship teaches us to feel and sense the frequencies of spirits around us, and conjuration teaches us to bring spirits and frequencies to our plane from a foreign one.

We perform acts of conjuration for multiple reasons. First, by bringing a spirit onto our plane, we are making it easier for the spirit to do work that will have a direct effect on our plane. Remember, the farther away a spirit gets from its place of origin, the more difficult it is to create an impact; when we bring them to our plane, we decrease the amount of resistance that is in the way. Second, by bringing a spirit onto our plane, we are better able to control the relationship between the spirit and ourselves. This also builds a strong and lasting partnership between the witch and their spirits, which has the potential to be powerful if given the right amount of attention. Third, depending on the type of spirit and the way you choose to establish a

relationship with it, conjuration can give you the added benefit of replacing an entire coven if needed. And lastly, conjuration is our birthright as witches; it is part of the witch power to have command over spirits and the places they dwell. When we study and practice the arts of conjuration, we are tapping in to an ancient gift that, I believe, has been coded to our genetic memory.

Most witches are performing conjuration without actually knowing they are doing it. An act of conjuration happens every time you call out to a spirit and bring them closer to you, such as the guardians or your allies before or during ritual, build an altar to a deity or a cairn in the woods, even when you construct a poppet. Basically, anytime we take command over a frequency or spirit from any other plane and have it come into our world to either guide us or serve us, we are performing an act of conjuration.

There are typically three types of conjurations we practice: a summoning, a possession, and a holy conjuration. A summoning is when we invoke or call upon a spirit. We can summon all kinds of spirits, but perhaps we are most familiar with invoking the guardians or gods in ritual. A possession is where a spirit is placed willingly or unwillingly into a vessel or body. Dwellings can be possessed, people can be possessed, dolls can be possessed; just about anything that is meant to house or contain energy can be possessed. A holy conjuration is when we make room for these spirits by way of an altar or a shrine and slowly conjure them by building them a space or platform in our world. This act requires a lot of devotion, time, and energy, and it is something most often reserved for those practicing a priest/ess role with that spirit.

Because it is such an integral part of Witchcraft, it isn't often given its dues as it is often overlooked as a skill set. This could be because, as I mentioned earlier, people who are good at these things can be kind of scary to those who don't possess a natural talent for the skill. Also, teachers only teach what they know and are comfortable with—another reason I think

witches should study with multiple teachers throughout their lifetime. At some point conjuration became something contemporary Witchcraft took for granted, replacing its more colorful variations with prayer and meditation. However, let's make no mistake: as witches we are perfectly capable of taking control of the spirit world; we just have to have the right tools.

The Tools of Conjuration

I'm a big fan of ritual tools, not because I think we need them in order for things to work, but because I realize they are gateways to energies and psychic constructs that can propel magic forward and shape the energy in a way that already has paths to manifestation. A chalice is just a cup if that's all you let it be, but if you pick up that chalice during ritual and part of you knows that it represents the elemental frequency of water and the blood in our veins, then you know that you are wielding command over that element. You know that because you have it in your hand, it can be swayed. The tools we use in the Craft are mental triggers, or presets, that help to push our mind and our will to the next level of manifestation. Do you need a chalice to make magic work? No, of course not! But you will find that if you have developed the right kind of relationship to the chalice, by simply picking it up you are tapping into the frequency of water, with no extra thought or prep work needed to get you there. That is why we still work with these tools in contemporary Witchcraft.

In truth, the only two essential pieces of equipment that you will need are a sharp mind and a strong voice. If you can visualize easily, conjuration will be easy, but if you struggle with visualization, you may find it is difficult in the beginning until you can get the senses on board. Definitely go back and practice creative visualization if this is a weaker skill set for you. You also need to have a commanding tone in your voice, even when you whisper.

Kind of like an animal you train, if you do not assert dominance with your tone and mannerisms, the spirit will not behave or respond to your efforts. Spirits don't listen to the mousy, so be brave and take charge when you speak.

In addition to a clear mind and potency of voice, there are traditional ritual tools that can be used. These tools should be blessed and charged with the specific intention of working with spirits. Ultimately the tools used will depend on the spirit. In Sacred Fires, however, we use the spirit blade, cauldron, chalk, and incense when performing the familiar workings of conjuration.

Spirit Blade

The spirit blade is a ritual sword, athame, or knife that is used solely for the work of spirit command. I'm not too picky about the sharing of magical tools with everyday tools—I mean, c'mon, sometimes the chalice is just going to be a wine glass—but with this tool we really should keep it separate from your everyday knives and such, and even, to some extent, your other working tools. I think the blade is most comfortable to wield when it is smaller; however, the bigger the spirits and the tasks at hand, the bigger the blade required. It can be made of any metal, though brass and steel seem to do the trick.

When working with faery spirits, however, no metal should be drawn upon them, especially iron. Getting a spirit blade made of wood or stone is best when working with them. I keep a separate blade made of jet just for this purpose.

BLESSING THE BLADE

The blade should first be cleansed in running water—a stream, river, lake, or any moving body of water will do. If you're in a pinch, get a gallon of spring water from the grocery store and use that. Ideally, this cleansing will take place in the body of water and should be at a location that is either

special to you or is known for the supernatural, miraculous, and magical. Drive the blade into the earth and draw a pentacle of white flame over the hilt, or handle. Place your hand over the pentacle and firmly press down, directing the pentacle into the blade, and say, “By earth below I give thee back all energy, all will, all programming, and reset this blade anew!” Take the blade out of the ground and then dunk it in the moving water, allowing the water to flow over it from handle to blade tip, then draw a pentacle of indigo flame over it and, as before, send this fiery pentacle into the blade. As the water moves over the blade, say, “By water I cleanse this blade and consecrate it in the name of Hecate. May it wield her might!” Remove the blade from the water and gently pat dry with a white towel.

Next, draw a pentacle of blue fire over the blade and then send the pentacle into it. Pass the blade through a flame three times and say, “By fire I forge thy purpose: to bring dominion and sovereignty over the spirit world!” Draw a pentacle of golden flame over the blade and, as before, send it into the blade. Light some incense, pass the blade through the incense smoke, and say, “By air I quicken this blade and feed its mighty flame!”

Next, draw a pentacle of white fire over the blade and visualize it being absorbed. Hold the blade as if you were to use it in battle but instead use the tip to cut out a sixth pentacle in the air before you. As the blade slices through the air, visualize an electric indigo liquid fire emerging from the tip and say, “By Spirit, who is the sum of all things, I dedicate this blade; may it part the worlds and command the stars! *Mutatis Mutandis!* So must it be!”

Cauldron

Going back to basics, the cauldron symbolizes both the womb of creation as well as the bounty of the universe.

We don’t really need to worry about a cauldron being cleansed and sanctified for ritual purpose. Why? Because cauldrons are made from cast iron, which not only breaks etheric patterns (similar to salt), but is often

used to dispel and remove curses. Iron won't hold a magical charge, so it essentially resets between uses.

If you are going to use a bowl instead of a cauldron, repeat the blessing from the blade but substitute "bowl" for "blade." We can work with a cauldron to bring forth spirits via several modes, our favorite being the cauldron fire.

Chalk

We use chalk to draw sigils on the cauldron and on the ground when appropriate. Chalk is an incredibly useful method employed by practitioners of Vodou and other faiths to map out magical symbols in white. The same principle can be applied to the cauldron by drawing the specific sigil or talisman of the spirit or frequency you are conjuring. For example, if you were conjuring the spirit of the Pisces full moon, you would draw the symbol of Pisces over the symbol of the moon with an arrow pointing down, directing the energy into the cauldron. If you were working with an angelic spirit to help quit smoking, you would draw the appropriate sigil on the cauldron with an arrow pointing to the right, indicating a counterclockwise motion or a banishing.

We can use the chalk not only to place sigils on things, but to also direct the flow of energy around them. Perhaps best of all, chalk is cheap and easier to clean up than paint. Mistakes are easily corrected, and when you are done working with that energy, with a simple wipe of a cloth a blank canvas is ready for your next magical inkling.

Incense

Incense is a pretty major component to the conjuration of spirits. Incense can be used as both a purifier and contagion, as well as an offering and trigger. Having a few recipes in your arsenal that are specific to you and

your work can help to get you in the right state of mind quickly and will help to train your spirits to respond to you when you call them.

In our practices within Sacred Fires, incense is both a tool and an offering. For all of the following incense recipes, powder the ingredients and burn over charcoal.

CONJURATION INCENSE TYPE 1

To be used for all general and initial conjuring where the spirit and summoner are not intimately familiar.

- 2 parts copal resin

- 1 part bay leaves (ground)

- 1 part rue

- 3 parts lavender flowers

CONJURATION INCENSE TYPE 2

To be used when conjuring larger or higher-ranking entities (within their perspective orders, dynasties, or regimes) when the spirit and summoner are not intimately familiar. Excellent for initiating contact and conjuration with gods, angels, and demons.

- 1 part copal

- 1 part frankincense

- 1 part myrrh

- 1 part dragon's blood resin

- 2 parts rue

- 3 parts sweetgrass

TEMPLE BLEND

This incense is excellent as an all-purpose blend that can be used as part of any temple related or ritual working where spirits will be called upon. This incense can be burned for any spirit that you are working with intimately or wish to become intimate with.

- 1 part honey amber resin
- 2 parts dragon's blood resin
- 1 part sage
- 1 part natural or pipe tobacco
- 2 parts cedar tips

PSYCHIC TYPE

This blend is used when preparing the mind for deeper psychic work and is an excellent aid before ritual to open the senses, as well as during ritual when senses feel strained.

- 2 parts myrrh resin
- 1 part ambergris
- 1 part aniseed
- 2 part lemon grass
- 2 parts sweetgrass

WITCH'S TREE

This blend is used as an aid when summoning the Witch's Tree and can be burned during times when you wish to compel the energies of all the planes at once. This incense is also excellent for work where you will be visiting the white room.

- 2 parts dragon's blood resin
- 2 parts frankincense
- 2 parts oak moss (bog peat/peat moss will work as a substitute)
- 1 part rue
- 3 parts honeysuckle
- 2 parts rose
- 1 part white sage

SPIRIT GUARDIAN

To be used when summoning a protector spirit, especially before a conjuration occurs. As this blend's smoke rises, the witch should chant three times, "Smoke is to ember as spirit is to me. I summon a guardian from the Witch's Tree!"

1 part frankincense

1 part myrrh

1 part nettle

2 parts rose

2 parts patchouli

2 parts bay

Other Tools We Might Work With for Conjuration

Bones and Remains

I feel that working with animal remains is a very precious act. It is a magic that bonds our primal soul to the remaining fragments of another. There is something visceral and primitive about it, as this work elicits the imagery of blood and gore and sacrifice. Truth be told, there are few instances of animal sacrifice in contemporary Witchcraft, probably the most well-known being the work of occultist Andrew Chumbly in his grimoire *The Golden Toad*. The working described within involves obtaining a specific bone from the body of a toad in order to achieve a certain state of primitive consciousness. Even that working was not as macabre as one might suspect.

I grew up in a hunting culture, so animal remains were readily available for me almost year-round. Getting my hands on a pair of antlers or raccoon fur wasn't too difficult. If you are lucky enough to be part of a culture where hunting is the norm, try to get your hands on the bones of the local creatures in your area. Working with these creatures will better connect you to the spirits of the land where you live. Any remains will do: feathers, fur, bones, scales, eyeballs—really just about anything. If you don't know a hunter directly, contact local meat processors and taxidermists who might

have leftover material. Just check to make sure any remains collected are legal to have in your area.

On the flip side, if you are looking for a less hands-on way to work with remains, check out antique stores and online taxidermists. There are a few stores that do carry animal bones and odds and ends, as well as artists who reclaim old taxidermy and repurpose the animal remains. One such artist is author Lupa, who advocates for animal rights as well as wildcrafting and has built a career on working with the remains of animals. I highly recommend her book *Fang and Fur, Blood and Bone: A Primal Guide to Animal Magic*, where she covers these topics nicely.

You should also check out naturalist shops, flea markets, farms, and of course your local forest or nature preserve. Always wear gloves when collecting remains from the wild, and make sure that they are thoroughly decomposed or that you have a handy cleaning method. Generally boiling remains for several hours will separate the skin from the bones, making cleanup easier, though I do warn you it is quite stinky! You can also soak bones in a solution of ammonia to brighten them once you have cleaned them.

A word of warning: you must be careful when you possess or purchase animal remains, as there are heavy restrictions per country and state/region as to which species are protected. For example, here in California it is illegal for us to have wolf pelts or bones; however, in Oregon it is legal to possess and purchase them. Here in California it is also illegal to possess an owl feather unless it was given to you by a falconer or caretaker of the owl as a gift. They could not sell the feather to me. So as you can see, there can be some pretty tricky rules and regulations surrounding this. I recommend that you check out Lupa's website, www.thegreenwolf.com, where you can find the laws pertaining to your specific region.

If you are a witch who would never be part of a working that had anything to do with the death or harm of an animal, I've got you covered, too! Often,

animal rescues and reserves will sell remnants and parts such as fur, feathers, and even bones of animals that are in their care once the animal has shed them naturally or has passed of natural causes. The money raised goes to support these organizations and the costs of operations. I have several friends who got wolf fur and lion mane fur that way.

Do you need to work with animal remnants? No, but I will say that Witchcraft involves bones and fur and, on occasion, blood. I understand that some may have opposition to this type of work, but it is an important part of Witchcraft and one that I feel should be preserved as much as possible.

Remnants are used in the making of ritual and talismanic objects, as well as to anchor the spirit of that animal to our workings. **DO NOT, UNDER ANY CIRCUMSTANCES**, harm a living animal for the simple purpose of harvesting its bones or body parts. That is a line to never cross.

Correspondences

Conjunction can be a tricky thing at times. Spirits can be hard to tune in to and often even harder to stay tuned in to or grounded in our plane. There are stones and metals as well as other correspondences that can be used to aid you in the process of conjunction. Each correspondence is like a key that unlocks a greater frequency; some keys may not fit the door you are trying to open, however. Take your time and practice with these correspondences before adding them to your practice. You may find that one or two of the stones listed here don't help you at all, or that you are allergic to one of the herbs listed. Always tailor the magic to suit you by combining what works best for you; what I have listed is what typically works for myself and others.

Crystals and Gemstones to Aid in Conjunction

Angelite, ruby, amber, onyx, quartz, serpentine, jade, topaz, garnet, opal, rainbow moonstone, labradorite, moldavite, sapphire, selenite, smithsonite, sodalite, jet, smoky quartz, wulfenite, chalcedony, aquamarine, kyanite, emerald, fluorite, marble, and peridot, to name a few.

Herbs that Aid in Conjunction

Sweetgrass, peat moss, juniper, cedar, hemp, valerian, catnip, mistletoe, poppy, tobacco, bay, willow, oak, elder, walnut, thorn, rosemary, lavender, rue, wormwood, mugwort, cypress, camphor, rose, garlic, grain, beans (especially fava beans), rice, and resurrection herb, to name a few.

Preparing for Conjunction

It is important to know everything you can about a spirit before you conjure it. This is why we stress the importance of meeting the spirit through a soul flight journey first and then building a rapport with them over time. Some systems don't require much prep work, like the work of the *Goetia*. You just draw a sigil and align yourself in the right way and *poof!* There's your demon. But, generally speaking, it is all a bit more complicated than that.

When you conjure a spirit, you have to have a prime directive in mind and have goals predetermined. Once you begin to traverse the worlds in search of the right spirit, it will be increasingly easy to stray away from the point; being focused will help you avoid any pitfalls. Spirits also tend to rush through encounters, so knowing exactly what you want to cover beforehand can sometimes save your magic!

Prepare your mind, body, and space for the working. The practices listed in the third chapter pertaining to preparing a space should be all the prep work you need, but keep yourself aware of any changes that may need to take place based on new information you receive. I find that having a regular space where I can conjure spirits is quite nice and allows me to have wards permanently set and a much more fluid energetic space. Keep your

head clear and free of baggage when you conjure spirits, and never let your skeletons be used against you by a spirit.

You are likely to be tested once or twice by a spirit, so be prepared to take control if needed. To do this, refer back to the ritual blade and the indigo fire. Ignite your holy fire and then allow it to burn with a deep indigo color as you summon the fire blessing of Hecate. Take the blade in your dominant hand, point it in the direction of the spirit, and then visualize it traveling down the blade and binding the spirit. See that the spirit is totally encompassed with the indigo flame and then direct it as necessary.

When conjuring a spirit you don't know for the first few times, or whenever your intention is to trap a spirit for any purpose, a circle should be cast. I don't cast a lot of circles outside of this type of work because a circle's only function is to contain energy and protect it or keep it separate from the energy outside the circle. Solomon, the Hebrew ceremonial magician and king, used a circle to conjure demons, which he then used to build his temple. We have drawn from this lore heavily in contemporary Witchcraft, and at some point casting a circle just became a step in the standard ritual script. However, it is not always needed, and I find at times it is actually a hindrance. The intention with most circles is to ground the energy within to all three levels of the Witch's Tree. When conjuring a spirit that you are unfamiliar with, it is always best to play it safe, so in these instances it is absolutely appropriate to cast a circle. We would also cast a circle when ensorcelling a fetish or a doll to ensure the spirit would be unable to leave once inside.

You can cast your own type of preferred circle to do this, or, if you're feeling experimental, try this:

Begin at the appropriate compass point—generally the east for us northern hemisphere folks—facing the clockwise direction. Taking the spirit blade in your dominant hand, raise your arm up to a 45-degree angle to your body and walk the perimeter of the circle. As you do this, say three times, “I cast

this circle thrice about to keep unwanted spirits out!” and visualize a white flame shooting from the tip of your blade. On the second pass, lower your blade so that your arms are parallel to the ground and continue to move clockwise, visualizing the white flame and saying, “Allies within, enemies without; may all evil be turned about!” On the final pass, lower the blade so that your arm is at a 45-degree angle to your leg and say, “It is my will; so shall this be: a circle of magic made for me!” Once you return after the third rotation, visualize the three rings of white flame expanding to create a sphere of white flame around you and say, “By the Goddess and her will, by the throne and the heir, I cast this circle and seal it tight and hide it with my witch’s might!”

The Compass and the Witch’s Tree

The final piece of the puzzle that I would like to add in this chapter is the practice of “laying the compass,” which comes to us by way of traditional Witchcraft. When we lay the compass we are essentially creating a purified energetic space and accessing the Witch’s Tree. It is similar to casting a circle; however, we are not creating an impermeable boundary that will contain the energy but rather one that will allow it to flow freely in and out of the space. Unless otherwise noted, I recommend doing the majority of your spirit work within the compass and the Witch’s Tree. You can summon the tree anytime and anywhere, and best of all, you never have to take it down because it diminishes on its own over time! By performing this act, you are now taking the steps to personify your relationship with the Witch’s Tree as a tool for conjuration.

Our intention is to orient the flow of energy around us, rather than orienting ourselves around it. Unlike in a traditional model, which stresses associations between directions and elements, this system allows for a free-form magical approach. The compass consists of four paths or roads that are

laid on top of one another. In the center, where they meet, the Witch's Tree emerges from the unseen, and we can access every single one of our spirit allies. Our allies will then act as wards at the parameters of the compass space, keeping you safe but your magic fluid.

The four paths we speak of are metaphors for the work we do in Sacred Fires, known to us as the Left-Hand Path, the Right-Hand Path, the Sovereign Path, and the Crooked Path. Wherever the teachings of these four paths cross, the Witch's Tree will emerge. By working in this way, we are better able to orient our magic according to our own strengths, weaknesses, and skill level.

Face the northeast and raise your arms so that your hands are over your head, slightly in front of your body, with your palms facing out. Say:

I stand at the center of four roads, between the apex and vertex of time
and space!

I conjure the Witch's Tree from the black flame of God Herself and
look upon the void's own face!

Lower your arms to be at your sides. Say:

Before me and behind me lies the Sovereign Path, the road of those
who wear the crown!

At my sides lies the Crooked Path, the road of those who keep the way.
From north and south the Left-Hand Path, the road of poisoners and the
self-redeemed.

From east and west the Right-Hand Path, the road of healers and the
artists unseen!

Let eight be four and four be one, and the black flame eclipse the sun!
From the one I call the tree, and from the trunk unlock the three!
By the compass and the powers, by the Grigori and the towers,
What is within is now without; may all our enemies be turned about!

Finish by saying:

Brothers, sisters, others of the art, together in blood we never shall
part!

Spirits, allies, imps who don't stray, the witch's blood opens the way!

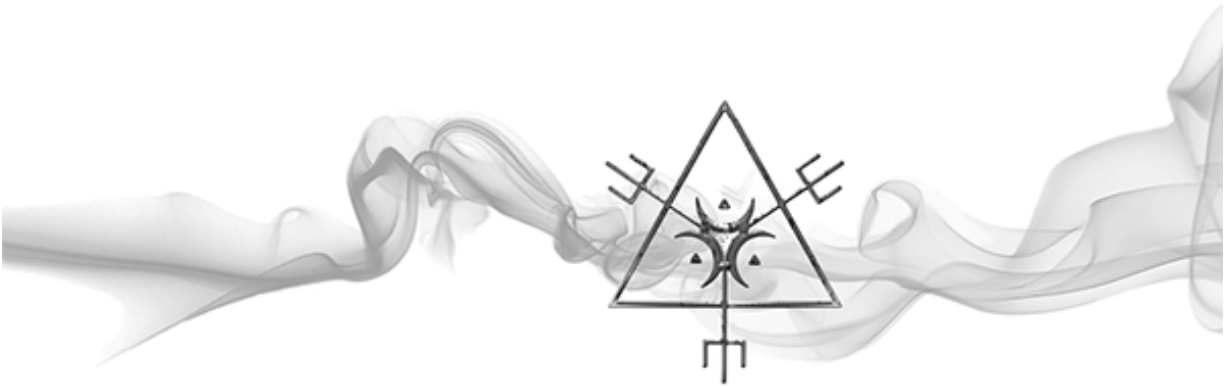
Let three be one and one be eight, I blur the lines of life and fate!

By the black flame so must it be, of all worlds the Witch's Tree!

Seal the energy by stomping your foot.

JOURNAL TOPICS

- In addition to the tools listed in this chapter, what other tools do you use when working acts of conjuration?
- When working with spirits, it is important to have a commanding presence and tone in your voice; remember, spirits don't listen to the mousy. What are three ways you can cultivate a powerful presence when working with spirits?
- Which crystal and herbal correspondences for conjuration have you worked with in the past and in which ways did they impact your magic? Which correspondences do you want to add to your arsenal?
- What does it feel like to work with the Witch's Tree as a path and container for your magic? How do the sensations differ between this method and a standard ritual circle?



Chapter Eight

Conjuration in Three Parts

Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee.

Shakespeare, *Hamlet*

It was the first time that I was to show her how to conjure a spirit; we had reached that moment in the training process. Tonight was the night I would guide her through the steps of how to summon a spirit familiar.

We marked the faded terra-cotta-colored concrete with chalk—a series of concentric circles that expanded as the eye drew outward from the center, Xs to mark the spot where we placed our prayers and secret offerings, and the sigils of our beloved guests drawn between the lines. There in the dark, under the cloak of a willow tree, we filled the cauldron with fuel, ignited its contents, and chanted.

With our gaze fixed upon the cauldron fire, our hearts grounded in the underworld, and our souls soaring through the shadows, we spoke our sacrament: “And by my will, so must it be! I bid you, spirit, part the worlds and *be here now!*”

The fire peaked as the space filled with an exotic but familiar energy that felt both comfortable and seductive at the same time. For me it was intoxicating, but as my gaze shifted from the fire to her eyes, I saw that she wasn’t having the same type of experience I was having. This happens sometimes. She had drunk deeply of the energy, and it wasn’t settling into a cool buzz like it was for me. It was making her sick.

She grounded, we moved on, and we made our pact with the spirits we sought, albeit a little faster than usual. By the time we released and the fire died, she was in bad shape and raced toward the bathroom. I cleaned up the ritual space and headed back inside, and after a few moments she emerged bright-eyed.

“How are you feeling?” I asked.

“I’m fine now. That was just a lot of energy I wasn’t expecting, but I got sick and then immediately felt better!”

“Well, that’s good! So what type of spirit did you ask to come through?”

She tilted her head to the side and said, “One to help me purge the toxic energy from my life.”

Those definitely can make you puke.

.....

Just in case you might have skipped a few chapters to get to the super juicy stuff, I have to give you a word of warning: the work presented up to this point is critical to the overall success of your future experiences. We can’t just ride a horse without learning what a horse is in the first place! That being said, the rites, rituals, and philosophy presented here will serve you across the board, regardless of the type of spirit you are working with.

Certain spirits have specialized talismans and sigils, as well as particular offering requirements and needs; however, the methods employed here will always get you where you need to go.

The thing to remember is that you should take it slow the first few times and focus more on the way you feel during the process than on its initial effectiveness. When conjuring, the goal is to wield power over or in harmony with worthy spirits, and the only way to truly understand is through application. Because of this, we are going to start with the conjuration of your spirit guide, using it as a sort of guinea pig for these first steps.

Your spirit guide already will have been vetted and properly questioned by now, and you will have worked on sensing them in our world. They are trustworthy, and because of their intimate connection with you and their desire to help you in life, these spirits are the perfect starting point for this type of intense magic. Once you have taken work with the spirit guide as far as you can, then start working on the next, eventually following the same process for your teaching spirits, the allies you meet on your spiritual travels, and the spirits whom you enter a contract with.

The story at the beginning isn't just a funny anecdote that reminds us to be careful of what we summon; it is also a reminder that we will always deal with the effects of the methods the spirits employ as their way of working in our world. Always be very careful of what you summon, and always seek the council of your spirit guides before bringing anything over. We went over several methods of vetting spirits in previous chapters. Be a witch who uses their powers of intuition, discernment, and better judgment, not a witch who just goes with the flow. Remember, you are bridging the worlds and inviting a foreigner into your life and magic; don't rush the process. Be sure you want to commit.

The Three Stages of Conjunction

There are three unique aspects to conjunction, each incredibly important to the success of the other and the maturity of the relationship between the witch and the spirit. Summoning, possession, and exorcism make up the three branches of magical governance, which rules the process of conjunction and outlines the primary focuses during these special encounters. This chapter and the next go hand in hand with one another, as it provides necessary formulas for the specific types of conjunction available between witch and spirit.

Summoning involves the invocation, evocation, calling, and petitioning of a spirit. We do this each time we pray to our ancestors, light incense at our altars, invoke our gods, and honor a holyday. Most of us are quite familiar with this type of magic, as it is taught widely in contemporary Witchcraft.

Possession involves the placement of that spirit into a person, place, or object. Teaching proper possession techniques is not something I can dive deeply into in this book, especially in regard to the possession of a human. If you are interested in human possession, I suggest you start by reading chapter 9 of *Witch's Book of Power*. However, we will dive deeply into the possession of objects such as fetishes, stones, bones, and talismans in this chapter. Our goal is to construct a home for the spirits we are bringing forth as well as to give them an anchor in our reality and a base of operations, which you control.

Exorcism involves the art and skill of commanding and compelling a spirit to leave a possessed location, body, or object. Exorcism is not only necessary at the end of an encounter, but it is also essential at times outside of your own spiritual work. Though rare, witches are called upon to expel negative spiritual forces from people's lives. In the section on exorcism we will explore the rites that are crucial to maintaining power over these spirits and also cover exorcism techniques.

In addition to these three cornerstones of conjuration, the arts of soul flight and mediumship will be required. Once you find a worthy spirit, you will be responsible for its initial retrieval and possession and then the upkeep required to maintain the possession, all of which require the aforementioned abilities and why we addressed them first before diving into conjuration. Never lose balance with these practices; develop them wisely.

Summoning

At this point in your career as a witch, you are likely to have a decent skill set in the arts of summoning and invocation. As I mentioned earlier, these practices are taught to us readily in contemporary Witchcraft, but there are a few aspects of summoning that reign supreme when it comes to the Familiar Craft. Let us not forget that our goal is to be in control 100 percent of the time, and therefore we must evolve our practices to a place where the cultivation of spiritual power and strength are virtues instead limitations.

The most advanced at the art of summoning understand that to wield power over a spirit, we have to have power over ourselves. This is yet another reason why we spent so much time moving through our own complexes and issues (both related to spirits and unrelated to them) prior to taking these final steps. If we feel weak in mind and heart, we simply won't be able to handle a steady summoning. It is also a good idea to invest in practices that make you feel powerful in life outside of Witchcraft and magic so that you have an exterior ego boost to keep you motivated and striving for excellence. The more you push yourself to succeed both on and off the court, the more you will succeed at both. Remember, spirits don't like boring, lazy people—at least not the ones you want hanging around!

My focus during summoning tends to be on the language of my body and the projection and tone of my voice, as well as maintaining consistency and presence during the entire exchange. You should always look for your body

language to project a powerful image, and you want to dress the part whenever possible. If you are looking and feeling witchy and tuned-in, it will be so much easier for you to project that energy to the world and the spirits you are calling forth. Don't slouch, keep your shoulders back and your chest raised, breathe slow and steady breaths (even when excited) to maintain a solid personal frequency, and never look down when addressing a spirit.

Your voice should be strong and have both resonance and clarity when you speak. You must project with your tone as if you were speaking to a room of people who are talking amongst themselves and you must get their attention. When summoning, you have to be the tour guide and party host, always able to take control at a moment's notice and always willing to make adjustments to ensure a good time is had by all. If you can't command the attention of a room full of people, you will have a difficult time commanding the forces of spiritual entities.

Be charismatic and know your audience; the spirits like a good show! For this reason, I often recommend witches take classes in theater and public speaking. Both have added advantages that can be incredibly useful to us not just in the Familiar Craft but in the arts of enchantment and glamour as well. One of the first things any acting student will tell you is to know your lines! Remember your invocations as thoroughly as possible and try to avoid reading from a script. Think of the spirit as your audience; they will know when you are reading your lines. And like a public speaker, if you have to read your lines, read them with conviction and personality.

The last thing I want to mention about summoning refers to the most overlooked aspect of it: to invite (or command) a spirit to enter the space where magic is being made and waiting for it to arrive so we can acknowledge its presence. One thing that I stress a lot with my students is the need to feel the energy before moving on to the next step. If you summon a spirit but don't feel it around you psychically, emotionally,

physically, or energetically, then chances are the spirit didn't come. Don't rush this process! Let it brew like a nice cup of tea. Say everything with command, say it in a slow and discernible manner, and then wait to feel the energy shift. Once you feel the presence, nod in its direction, say hello, do something to acknowledge it, and then move on to the next step.

Sometimes the point is just to summon and we don't want to take it any further. Summoning can be something that is done to initiate a process or to honor a spirit, but it doesn't have to be one or the other. We summon to get the attention of a spirit and to draw that attention toward us; it is up to us, however, to tell it what we want it to do with all that attention once we get it.

There will be times when you will want to use an invocation that has already been drafted and holds some history to it; so be it. But if you want to summon a spirit using your own invocation, it should contain three elements, regardless of how it is constructed: a formal and direct calling of that spirit's name, an acknowledgment of its attributes, and lastly an instruction. Essentially we are tuning in to the frequency of the spirit and then directing the flow of its energy. For example: "I call to the angel Samziel, keeper of the ways and befriender of witches! Be here now!" or "Azazel, Azazel, Azazel; fallen one and fiery breath of the unhallowed art. Engulf us with your presence and enter this space!"

A summoning can be just as long or as short as you see fit. I do tend to think in poetics as much as possible, and, once again, try to remember who the audience is. The more superficial your relationship with the spirit, the more likely the summoning is to be short and direct, but the deeper your relationship, the longer and more descriptive it should become.

Possession

In order for the spirit to exist within the physical plane, it must have a vessel to possess. The vessel can be anything from a necklace to a poppet to a dried root to bodily remains to houses and everything in between. Living plants are possessed with the plant spirit; that's why it is so easy to tune in to the spirit connected to a living thing. However, dried herbs are a little more difficult to use when connecting to the plant spirit because they no longer possess the herb. Our souls possess our bodies; that's why it is so easy to communicate with one another—you get the drift. So when we think of possession, relate to it more as a different way to bring about life, albeit a different kind of life, to our plane. Not all spirits will make the cut to this stage of the game. I take a lot of time when considering which spirit is going to make it this far in the process; the majority of them don't.

When it comes to this step, it is always important to have a predetermined location for the spirit to go. For the most part I prefer statues, fetishes, and spirit bottles for this work; however, crystals, jewelry, and art work very well too.

Statues come ready for possession. Already carved or molded into the perfect shape or likeness, they are easily found and readily available. Cleanse the statue by washing it in spring water, then smudge it with fumigation herbs, and finally consecrate it by rubbing appropriate oils, teas, or elixirs onto it. For example, to prepare a statue of Diana for possession by her, I would cleanse it in spring water, burn cedar and lavender to smudge, and then when it came to the consecration I would pour milk over the statue, followed by pouring a tea made from rue, mugwort, and a few drops of honey. The entire time I underwent this process I would sing and chant and think of Diana. This same process, altered to the specific tastes of the spirit in mind, would work when preparing any statue. Obviously, make sure the statue is finished and not porous before preparing it for possession.

Fetishes are perhaps my most favorite of all the methods when creating a vessel for a spirit and are basically any doll or idol made in the image of the spirit (or the vessel the spirit inhabits). Fetishes can be made by a varying number of methods and tools. You can easily get on YouTube to discover a million different types of ways to make fetishes, some of the most popular forms being poppets, spirit dolls, and carvings. I primarily stick to materials such as clay, fabric, wild-

harvested curios and oddities, animal bones, and the seals related to the spirit I am working with. The key with fetishes is to ask the spirit what it wants the fetish to look like before you make it. Ask them or your spirit guide for guidance as to the overall aesthetic. Some spirits like super colorful fetishes, some like them to be monochromatic, and others have specific color profiles, so be sure to include the spirit in the process! I visit them and negotiate the creation of a fetish as part of the process to determine if I want to continue to work with them or not. If their demands regarding the creation of a fetish are too extreme and they won't negotiate, I take that as a sign that either that spirit ultimately isn't for me or I am not in a place to work with it right now.

Consecrate your fetishes by passing them through sacred smoke three times while chanting the name of the spirit before possession. Be sure to ask the spirit where it would like the fetish to go around your house if you have the ability to give it that option. Spirits sometimes like to be up high, off the ground, and sometimes super low to the ground and near a door. It all depends, so find out where they will be happiest.

Spirit bottles are similar to fetishes but have an altar-like feel to them as well. Generally a jar is painted in the colors and patterns specific to a spirit, and then herbs, curios, images, and objects that are also specific to the spirit are all placed in the jar as well. There are some incredibly elaborate examples of this out of the Vodou tradition, as well as in American folk magic. The bottles are placed on altars (and sometimes in locations where

altars are not possible) and are often displayed in plain sight. Just like with fetishes, the spirit should be involved in the process of making these bottles and the location of their placement.

There are many ways to ensoul a spirit into an object for the purposes of Witchcraft and service. My preferred method involves working with the Keys of Hecate, as described in the next chapter, specifically the Forge of Hecate, which is used to both prepare and place a spirit from another plane into a vessel or object so that it can reside within the physical plane. Following the methods outlined in the next chapter you will be able to work with any type of spirit.

Exorcism

Exorcism is a hot button topic for many who have a difficult time digesting the darker and heavier aspects of our work. Conjunction would not be possible without exorcism, and exorcism would not be possible without conjunction. They are two sides of the same coin. In truth, they are so connected that some traditions refer to those who work with the spirit world as exorcists, and the term covers both the compulsion and expulsion of spirits.

Exorcism is the art of expelling a spirit or spiritual force from a person, place, or thing. There are many ways to exorcize a spirit, each with their own benefit and main objective, but there is one commonality that reigns supreme throughout the entire gambit: to exorcize requires divine authority. Every degree of exorcism, be it a house smudging or the exorcism of a person, is dependent on the exorcist's ability to channel the authority of the divine source and direct it in such a manner that it trumps all other carried frequencies or vibrations.

Most witches are great at calling spirits up, but only a select few witches are known for putting spirits down, as the advanced aspects of exorcism are

daunting, to say the least. True exorcists, regardless of their religious practice, undergo intense psychic trauma and strain, and not everyone is cut out for that. For the most part, though, we won't have to do the intense stuff, and if we do, we don't have to do it alone.

When Is an Exorcism Needed?

Exorcisms are performed all the time, but we don't often think of them as exorcism. When we think of exorcism, images come to mind of a Catholic priest trying to save a demonically possessed young girl who keeps vomiting pea soup all over her duvet cover. We don't tend to connect a house cleansing with an exorcism, but, in truth, they are exactly the same thing, and a skill in one will certainly lead to a skill in the other. Think of an exorcism like a cleansing and it all gets a little less daunting.

At this point in your career as a witch, I suspect that you have a fine grasp of the concepts of cleansings and how to perform basic smudging practices, prepare waters for asperging, how to perform the Lesser Banishing Ritual of the Pentagram, and how to do all of the general maintenance required of a spiritually adept person to stay level. Each of those skills are required tools in the bag of tricks the exorcist must have. If you have questions about these essential practices, check out the recommended reading list at the end of the book. I have some really great books listed there that will get you where you need to go.

Because I assume you understand those basics, I will share with you an exorcism ritual that I think is essential beyond those basics. It was taught to me by Malach. This ritual is designed to take on the larger spiritual forces that enter our life or the lives of our clients, and it should be done with the utmost respect and caution.

Remember to cleanse and align yourself before and after each of these rituals. Watch out for any strange energies or shifts in your psychic perception over the following days, and drink lots of water. These types of

rituals will likely leave you feeling tired if you are unaccustomed to the energy, so treat yourself with kindness and keep an eye on yourself during the process. Also, ask your guides and familiars to be present as you perform this ritual.

The White Flame Exorcism

In Sacred Fires we work with the energy of the white flame to represent our sovereignty and willpower as well as to be a symbol of our divine authority. It is the purest of frequencies, most in resonance with the part of us that is connected with the divine spark of God Herself, and it is the ultimate guiding force of the souls both in and between lifetimes. Because this part of our soul has command over the other two parts (the primal and the ego souls), which are both seen as viable souls capable of functioning on their own, we can also deduce that that same soul carries with it the ability to compel other souls and spiritual forces in a similar manner.

As I stated before, in order for an exorcism to work, the exorcist must channel the authority of the creator, and we know through diligent study that the higher self, or holy soul, does just that. To successfully perform this exorcism, you must be skilled at channeling the power of your higher self, which requires a lot of practice and frequent alignment.

You will need to do two things before doing this ritual. You will be using the first and sixth seals from the Keys of Hecate, which can be found in the next chapter. Second, you need to make sure that you have identified the specific spirit(s) that you will be exorcizing and know their name or a name that is used by them.

To perform this exorcism, you will need:

- 1 burnable charcoal disk
- White Flame exorcism incense
- Cauldron
- White chalk

Rue water

Salt

WHITE FLAME EXORCISM INCENSE RECIPE

½ part asafetida (aka “devil’s dung”—as it’s quite pungent smelling, this is a fitting folk name)

2 parts white sage

2 parts cedar tips

2 parts rue

2 parts copal resin

2 parts frankincense resin

White wine

Powder all dry ingredients and then pour in just enough white wine to make the mixture doughy. Warm this under full sun (preferably on a Sunday or during the hour of the Sun) until it is dense and dry. Break off chunks and burn over charcoal. Store in a dry airtight container.

THE RITUAL

Activate the first Key of Hecate and summon the indigo crown (as outlined in the next chapter), and then draw the sixth key around the possessed vessel. After preparing the incense in the appropriate fashion, draw the symbol for the Sun around the side of your cauldron three times and place the lit charcoal in the center. As you circle the vessel you are exorcizing, you want to envision that the sixth key is rotating counterclockwise with you and that with each pass it grows stronger and stronger with intensity in both vibrancy and vibration.

To begin, circle the possessed person, place, or thing two times counterclockwise. During the first rotation, sprinkle the rue water and say:

Hear me! I call out to the spirits that dwell here in peace—to the helpers, the allies, the spirits of the land. Aid me as I exorcize this place of all ill and harmful frequencies. Stand by me as I quench the

fires that wreak havoc or move aside so this work can be done. So say
I!

Pass the second time while sprinkling salt and say:

Hear me! I call out with divine providence; let all things witness my voice and the heavens quake in fear. Let no one stand in my way! I turn the wheel and unbind the spirit(s) (identify the spirit or spirits you are exorcizing here) from this place! Angels, demons, hear my words and break this bond!

Next you will want to circle the possessed another five times counterclockwise, this time carrying the cauldron of smoking incense. Place the incense on the charcoal and then carefully avoid inhaling the smoke; it won't taste good, I assure you. As you travel deosil around the possessed, either continue to command the spirit to leave, if you find yourself inspired, or otherwise chant, "I am the holy flame of God Herself, the eternal flame, the white flame! By my will, I exorcize this vessel and make it whole unto itself once more."

Circle around the possessed two more times, again with salt and rue water. The next pass after the cauldron is placed somewhere safe should consist of you sprinkling salt and saying, "By the Goddess above and the power within, by my authority and my divine will, I cast the unclean spirits out! Relinquish the vessel; know that you are unfit to dwell here! Begone! Begone! Begone!"

On the final pass, sprinkle rue water once again and say, "Ever flowing like an ocean, white fire and pure devotion. I am the holy flame of God Herself, the eternal flame, the white flame!"

Once you have completed the final pass, stand where you began and say one final time, "I am the holy flame of God Herself, the eternal flame, the white flame! By my will I exorcize this vessel and make it whole unto itself once more!"

And as you finish, visualize the sixth key bursting with divine white pearlescent energy that fills the space within it and around it with brilliant light and intense energetic reverberation. Visualize this like a shockwave echoing through all things on all planes, so powerful that in that one instance you produce a nuclear blast. Visualize that as the energy settles, the spirit you were exorcizing has now gone, and you can tell this because the Seal of Hecate will have disappeared along with the spirit. If you perceive that the seal still lies beneath the vessel with your psychic senses, check with your guides, as this would indicate the need to start from the beginning of the counterclockwise rotations and reattempt the exorcism. If you do feel that this is necessary, remember to have power in your voice, command in your heart, and to visualize each step as intensely as possible. Remember to try feeling the sensation of the key charging as you pass with rue water, salt, and the sacred incense. If you feel that the spirit and the Seal of Hecate are both gone, then you can assume you've been successful.

Putting Them Together

In the next chapter I present to you the Keys of Hecate, a new magical system that Malach and I received from Hecate that makes the art of conjuration much more streamlined. Combining the three components of conjuration—summoning, possession, and exorcism—we can work with this set of nine keys for almost every aspect of the Familiar Craft. You will also notice that there are binding sigils for certain classes of spirits presented later in this book, in part 2; those, too, came to me through way of Hecate and Malach in this system.

If I could impart one piece of advice to you at this juncture, it would be to work a lot with your spirit guides and familiars—more than you think is necessary. Develop your skills in mediumship and soul flight as much as possible. Perhaps above all else, have a little fun testing your abilities and

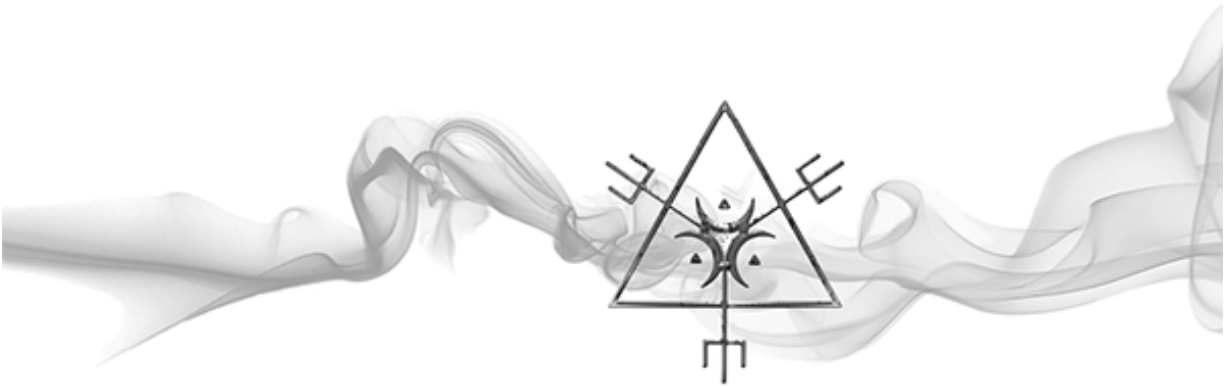
conjuring spirits. Spirits don't like boring people, so be bold in all that you do and see that as part of your work as a conjurer. All too often we relinquish our wild and inquisitive spirit for the sake of playing it safe. At the very least, if you are responsible in the magic you do in regard to the forces you summon and keep your allies close, there is so much more to enjoy when working with spirits than one can even imagine.

Conjuring allows us to bring forth spirits from other planes; it gives us command over those forces and teaches us to direct our witch power so that it influences the spirit world. It is one of the essential practices of the Familiar Craft and a cornerstone in every powerful witch's practice.

JOURNAL TOPICS

- What are the major differences between the three stages of conjuration?
- What are some ways that you can help yourself always be 100 percent in control during your interactions with spirits?
- During the process of ensouling an object, what role do you want your spirit guide and/or familiars to take in future workings?
- When performing an exorcism, what should you do to ensure your own safety and the safety of others?

[contents]



Chapter Nine

The Keys of Hecate

The most beautiful thing we can experience is the mysterious.
It is the source of all true art and science.

Albert Einstein

The keys were given to me by Hecate as I slowly developed my relationship with her. As you might have been able to tell by now, she is an integral part of the work related to spirits that I offer you here. This work is part Sabbatic in nature, drawing from what feels like to be something new forged in an old fire. It might sound cliché, but I do not really feel like I created these keys. My relationship to them is more one of discovery, as though I have stumbled upon some new territory. With Malach by my side, I traveled with Hecate to the outer darkness and learned deeply personal things about myself.

Along with the ritual fire blessing I showed you earlier, she also gave me these keys and was helpful when meeting the VEXNA-KARI, which we will discuss later. She is not only the queen of heaven and hell; she is the

queen of all spirits, the aspect of the witch queen who has domain over the things we cannot see. She rules over angel and demon and dead alike. It is with her divine blessing that I offer you these nine keys, and it is my divine pleasure to present them as part of this book.

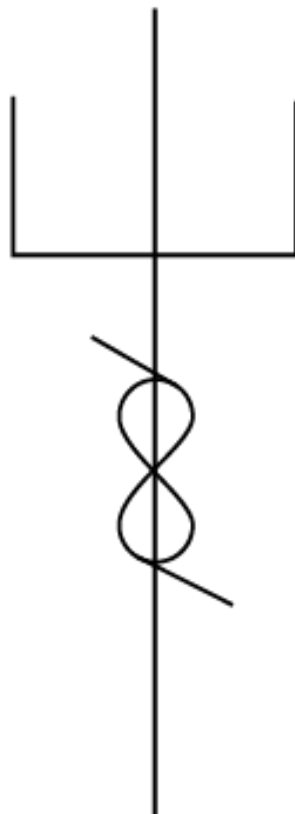
Each key is an intricate part of a progressive talismanic system that allows us to part the worlds and bring spirits onto or into the physical plane. Each key marks a specific stage in the process, and the more complex the key, the more complex the work that it does. It isn't enough to simply draw these keys, however; we have to imbue each key with the energy of the spirit we are conjuring as well as our own energy. Though there is no easy way through this type of working, each key provides its own unique dimension to the conjuration, the end result yielding a trustworthy and powerful spirit manifestation that has been tested and is capable of withstanding the needs of the witch.

Just as we must travel a path as a spirit toward our own types of initiation, be they in the occult or other study, so too must the spirits in order to work with us in this advanced way. When a spirit agrees to make a pact with you or when it agrees to be an ally and work with you, it is agreeing to undergo its own type of initiatic experience. If we think of the hard work we do in the Familiar Craft—the studying, the time spent meditating and flying, the resources used and sacrifices that must be made and all of the preparation—each of these aspects of the trade gives us more power and more knowledge. That process is deep and magical and personal, and just as we experience it in this way, so too do the spirits on the other side of the conjuration. No one gets an easy pass in this magic; there are no loopholes and there are no quick fixes. Conjuration requires diligence and procedure, both of which the Familiar Craft give us, and it is through the work with the keys that this process unfolds.

Each key will require that we do multiple layers of work to unlock its full potential. It is imperative that you keep a journal of your experiences each

time you move through these processes and that you perform each procedure without glossing over parts that may look unimportant at the time. Each step along the way is critical to your ability in maintaining control in the spirit-witch relationship. Once you have successfully gone through each procedure multiple times with multiple spirits and gotten the hang of it, then feel free to experiment more. For now, however, do your best to color within the lines.

Also, when describing how to activate each of the keys, you will be prompted to lay the compass and summon the Witch's Tree. You only need to do this one time. Repeatedly doing so during invocations would be a disaster, so only take the time to do it once in preparation before your session.



KEY 1: trident
of hecate

The First Key: The Trident of Hecate

The Trident of Hecate is the symbol of the witch's force of willpower and divine authority. Like the caduceus of Hermes, two serpents wrap around the staff, intertwining, to form a lemniscate; one serpent arcs its head upward toward the heavens and the other downward toward the lower worlds, symbolizing her domain over all planes and frequencies. It is a talisman representing the origin of personal frequency void of impurities and alterations.

The three spikes at the top of the trident point upward, drawing the power of the frequency toward the higher self, the piece of our souls that contains information regarding all lifetimes we have experienced or will experience and the karma connected to them. Each spike also represents one of the three aspects of the soul: the primal, the ego, and the higher. The Trident of Hecate epitomizes the singular forces that drive and motivate your existence between and during lifetimes, and those forces are uniquely gifted with the ability to draw upon the energies of other spirits as well as to control them. We receive divine authority, the power to control and dominate the psychic and immaterial forces, through this special part of our souls, and therefore we must start first by recognizing and obtaining this power.

Activating the Trident of Hecate and Summoning the Indigo Crown

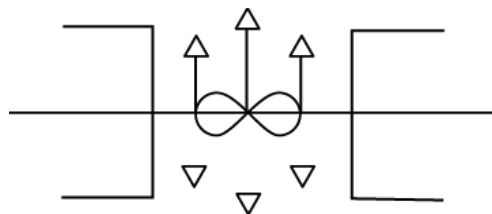
Begin the activation by aligning your energy and opening the Gates of Heka, laying the compass and summoning the Witch's Tree. Taking the middle and forefinger from your dominant hand, draw the Trident of Hecate with white fire about a foot or two in front you. Extend both arms outward, palms facing one another on either side of the trident, and chant "*askei kataskei eron oreon ior mega samnyer baui phobantia semne*" three times. With each repetition, allow your voice to grow louder and visualize the

flame turning deeper and deeper into a hauntingly dark indigo. At the end of the last round of chanting, add the word *ora* and then say:

I summon the Trident of Hecate, the spear of my willpower and divine authority. It is the first pillar, my pillar, the sigil of all things everlasting from the void of my origin and the point of my own return! It is the one source, the singular force, the frequency that resonates in all worlds! It is the alpha made omega, the foundation of God Herself, and the seat of Hecate made manifest! It is by my will, my will over my own soul and the sovereignty found therein, that conjures it forth. Hear the words of your master and BE HERE NOW!

As you begin the final phrasing of the incantation, visualize the trident begin to densely vibrate, and as you say *be here now*, see the trident burst into a million pieces and then reform itself as a silver crown around your head with three equidistant white gemstones and three equidistant spikes that emanate steady indigo fire in all directions.

Before working any conjuration, be sure to activate the trident and summon forth the indigo crown. Wear it as both a shield from malevolent forces as well as a moniker of your witch power and divine authority, especially when performing any exorcism. This key must be activated in order for you to work with any other key in this system, as it becomes the foundational vibration and energy that all acts of conjuration, binding, and exorcism will rely upon.



KEY 2:

path of hecate

The Second Key: The Path of Hecate

The Path of Hecate is the key that unlocks the connection between a witch and a spirit. It represents your relationship to an individual spirit. Extending from the witch to the spirit is an astral thread of energy (sometimes referred to as an aka thread) that all psychic vibrations, connections, and impulses are transmitted through. This thread of energy is the path on which we travel in the Familiar Craft and is known in Sacred Fires as the Path of Hecate.

This talisman symbolizes the work, dedication, concentration, and trials connected to working with the spirits. It is the day to day lessons we learn from them, the effort we pour into our altars and special places for them, the prayers we say to them, and the offerings we make to them. It is a symbol of the bond between you and the spirit you choose to conjure and the discipline required to obtaining the power that both of you can yield in this arrangement.

It is two tridents pointing in either direction, with a third rising from the center. Three triangles crown the middle trident, representing your divine authority and ability to influence the overworlds. At the base of the middle trident lies a lemniscate with a bar running through it, connecting all aspects of your conjuration. Three triangles rest underneath this bar, pointing downwards, representing your dominance over the underworlds.

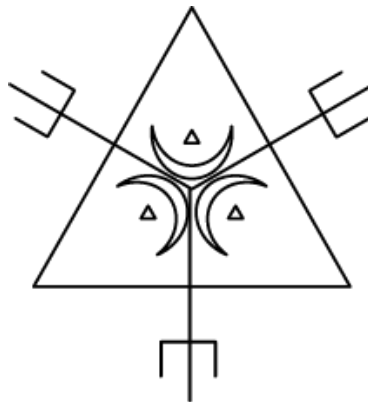
We work with this key to open a supported psychic connection between you and the spirit you are conjuring. This key acts as a type of energetic reinforcement when you are trying to develop a clearer and more intense relationship with the spirit. The key can be drawn on paper with your personal sigil on the left of it and a sigil representing the individual spirit you are conjuring to the right of it to make direct contact before conjuration, or it can reinforce the psychic connection between you and the spirit by simply using it as a focus during meditation and trance. In addition, it can be used as a tool to help with mediumship and the ability to

tune in to a desired spirit if you feel you are having a difficult time making contact. Use this key to enhance your mediumship skills by activating it prior to divinatory contact.

Activating the Path of Hecate

Begin by activating the first key and summoning the indigo crown, laying the compass, and summoning the Witch's Tree. Before you, draw the Path of Hecate with indigo fire. Place your dominant palm over the center of the key and form the mental intention to contact your desired spirit. Allow this intention to form into a small mass of energy and gently pulse this energy into the key. Do this three times, each pulse making the sigil grow in strength, and as you do so chant the name of the spirit you wish to summon.

Once you perceive that the spirit has made contact, take a deep breath, and as you exhale visualize the center bar of the sigil (the one that forms the center spike in the two external tridents) begin to loosen into a wavelength of energy, almost like a heart monitor in a hospital. Continue to breathe and focus on this wave of energy, adjusting to a series of steady patterns. Once the pattern becomes consistent, you have made total contact and can then proceed with spirit communication using any number of appropriate methods. To sever the connection, visualize the wavelength of energy becoming solid and lifeless, then take three deep breaths and allow the key to dissolve into the ether.



KEY 3: helm of hecate

The Third Key: The Helm of Hecate

The Helm of Hecate is a symbol representing the influence of spirits over us and is connected primarily to spirits from the higher planes; however, it can be used to conjure those lower-vibrational spirits that influence us. We work with this key to both acknowledge and spot the influences of spirits as well as to summon spirits of influence. This key is a triangle with three tridents extruding from all three faces. In the center, where the tridents meet, there are three crescent moons, depicting the ability of a spirit to influence our own tides of emotion and motivation. Three triangles rest inside each crescent, expressing power over the three primary aspects of the soul.

This key is used to unlock the doors between spiritual influence and the witch, and when used during acts of conjuration, it will ground the effects and frequencies of spirits such as teachers, ascended masters, and spirit guides, as well as other less desirable malevolent forces. You would do this for several reasons, not the least of which is that once a spirit's influence has been acknowledged by the key, it can then be exorcised (which comes in handy for the influential spirits of addiction), but it also can be used to empower the spirit and its influence (which we would use in the case of masters and guides), as well as to implant or exorcize the influential spirit in someone else's life.

Essentially, this key is used when working with any spirit that has the ability to sway us in either direction. Sometimes we are going to want to strengthen that connection and its ability to make a change in our world, and other times we are going to use it to actively seek out and exorcize any spirit that may be causing a negative impact on our lives or the life of someone else. Not all spirits can influence us, but the ones that can have an immense hold over us; working with this key gives the power back to us

and allows us to control the way in which we are being influenced by the spiritual world.

Activating the Helm of Hecate

Begin by laying the compass and summoning the Witch's Tree, then activate the second key and establish a consistent connection with the spirit if you already know who they are. Draw the third key on the ground beneath you, first by drawing the large outer triangle and the crescent moons with white fire, then the tridents and triangles with indigo fire.

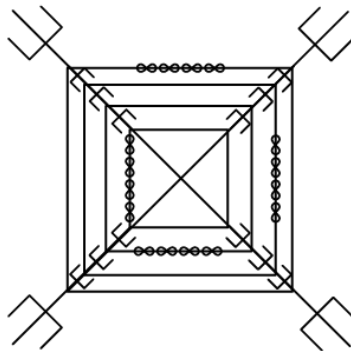
Stand in the center of the key and take three deep breaths, and as you do so allow the key to grow in intensity until the white outer triangle begins to vibrate. Continue to breathe deeply after this, and allow the white triangle to ascend upwards and downwards, up through the heavens and down through the earth, creating a wall of white fire all around you.

As you breathe slow and deep, allow the inside of the triangle where you stand to now fill with liquid white fire until you are completely surrounded and encompassed. Scan the immediate area around you within the walls of white flame and notice that shooting from you in all directions are tiny spindles of astral threads, one for each of the spirit connections that you knowingly or unknowingly have. Take a few more breaths and allow the threads to divide into one of only two camps. The threads that belong to spirits that are capable of influencing us will all fade into a deep indigo, while those of spirits incapable of influencing us quickly become white and fade into the liquid fire. At this point, if you know which spirit you are seeking, say their name and look for the cord that vibrates like a sound wave or a cello string being plucked.

If you don't know the spirit you are contacting, then take the next several moments to investigate the astral threads still remaining. You can also think of a specific issue you're having, a part of your life that you suspect has been influenced by spirits, or even the idea of the type of spirit you are

looking for, and then say that aloud instead, and see if a thread vibrates in response.

If you discover a spirit that you do not want to be around you, then proceed immediately to exorcism. If you discover, however, that there are threads that you weren't previously aware of, then continue to investigate them one by one, paying attention to how the cord feels when you tune in to that particular frequency and what, if any, responses come from you. Rely on your intuition to guide you through this discernment process. If you need to deeply investigate, isolate the location of the thread in relation to your body and then use your preferred divination method to help determine the type of frequency that is attached to the other side of the thread.



KEY 4:
pillars of hecate

The Fourth Key: The Pillars of Hecate

The fourth key, known to us as the Pillars of Hecate, is a key representing the four pillars of the physical plane: space, time, matter, and energy (STME). These four pillars of the universe are responsible for the never-ending processes of destruction and creation, which are vital for the universe as a whole to function. As spiritual forces, these pillars are the entities we refer to as the Grigori, or Watchers. If the universe (God Herself) were a physical body, the pillars would be its organs, bones, and limbs as well as the involuntary processes involved in maintaining the life

of the body. The pillars have spirits that act as faces for them, or mediators, if you like, most of which are celestial and angelic in origin; however, the pillars themselves cannot be directly contacted.

The key is a series of four squares that are stacked atop one another. On one side of each square there is a series of four lemniscates, and through the edges dart four tridents. At the outer edges the tridents form a defensive barrier, directing the flow of STME outwards in all directions. On the inside edges, however, there is a series of three tridents that direct the flow of STME toward the center. The tridents direct the flow of energy inward and outward in a constant four-dimensional dance that stations the physical plane in the center of the Witch's Tree. STME is constantly exploding and imploding, creating and destroying, evolving and decomposing—or, as we say in Sacred Fires, STME is constantly in the process of being everything and anything all at once.

When we work with this key we are unlocking the flow of STME so that we can bend their laws to our will. This will be important if we are going to bring a spirit from a different plane to our own or if we are attempting to make allies with the celestial ambassadors of STME.

Essentially, the pillars represent your ability to use your divine authority to alter or adjust the laws of STME as well as a symbol that connects us to the spirits associated with each of the pillars. These spirits are powerful and fickle but make for incredible allies. When used as a tool for conjuration, this key allows witches to harness the spiritual and psychic forces that compose the physical plane and offers us the ability to meet beings who are capable of adjusting certain aspects of STME.

Activating the Pillars of Hecate

Begin first by activating the first key and summoning the indigo crown, then laying the compass and summoning the Witch's Tree. Taking the fore and middle finger of your dominant hand, draw the large outer square with

white flame so that its border rests about four feet in either direction from you. Perform the fourfold breath. Once you have completed the first cycle of breaths, visualize the square of white flame duplicating itself and then shrinking just a bit to make the second innermost square. Continue to perform the fourfold breath for two more repetitions, at the end of each allowing for the most recent square to duplicate and create the next square until you are standing in the center of four squares.

Face the nearest corner and chant, “Askei kataskei eron oreon ior mega samnyer baui phobantia semne!” As you do so, draw and visualize a trident of indigo flame shooting from the center and taking its place. Turn to your right, face the next corner, and follow the same process until there are indigo-flamed tridents at each point. Once you have summoned all the tridents, stand in the center and recite the chant one more time, this time adding the word *ora* at the end, and as you finish, visualize that three new sets of trident points appear, each pointing inward toward the center.

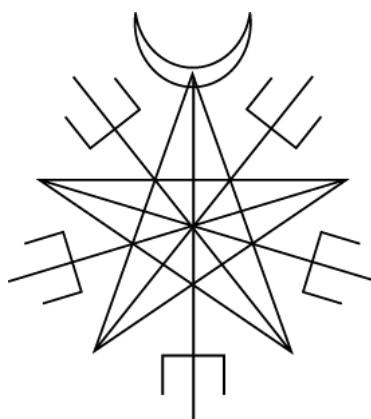
Take a deep breath and say:

*I stir the cauldron of the void and summon forth the pillars of Hecate!
Let my sight break free from the chains that bind and
my soul soar to their reaches! Let the physical plane quake as I call
forth the beings who are Space, Time, Matter, and Energy! Let no rule
be unbent in my wake. Let no boundary be uncrossable! I call forth
the Grigori, the Watchers, and their aides! BE HERE NOW!*

As you complete the incantation, visualize that the talisman begins to grow and strengthen until the four sets of lemniscates made of indigo fire appear in waxing order upon each square. At this point initiate the fourfold breath and maintain it for the remainder of the conjuration.

It is here where you will conduct any business you have with the ranking spirits of STME and their different ambassadors. If your tradition has a set of allies that meet the description of the Grigori, or the Watchers, but you

haven't done deeper work with them, this is the perfect space to do so. Again, there are no greater teachers than the spirits who are connected to our magical study, so if you get the chance, learn one-on-one from them. If you are not familiar with any spirits matching the description of the pillars, then check out part 3, the Grimoire of 33 Spirits, where you will find the names of spirits who will fulfill these roles for you.



KEY 5:
**pentacle of
hecate**

The Fifth Key: The Pentacle of Hecate

The Pentacle of Hecate is the fifth key in the series and represents your ability to influence and command the spirit world. Primarily used as a tool to compel spirits to work on your behalf, the fifth key is a symbol of your willpower's strength and is the way we can bind spirits under contract to us or bind them to an object. Once you have activated this key, you will be able to draw this talisman over the sigil of a spirit for these purposes. Think of it as a way to build a cage for spirits when necessary, but primarily it is a symbol for the contracts made between you and the spirits you choose to work with. It should only be used to bind spirits when necessary.

Any type of spirit can be placed under the symbol at their will or against their will, though for stronger spirits this will only be a temporary fix.

When would this be necessary? Well, on occasion we run into spirits who are trapped in certain locations, like ghosts who need to be removed but don't want to move on. If you use this talisman to bind that spirit to something, like a rock, and then bury that rock in the ground near that spirit's grave, you can force the spirit to relocate to its grave. However, you wouldn't necessarily want to do this for a spirit foreign to our plane. In that case, you would construct something like a fetish or a spirit bottle, draw the sigil of the spirit on it, and then place the Pentacle of Hecate on top of that sigil. The fetish or bottle could then act as a safe house for that spirit while on our plane and as a resource for you to tune in and channel that spirit whenever you choose to.

However, when you wish to petition a spirit to help you in magic, this is the symbol you draw to get that spirit's attention. You would not put the sigil of the spirit under this key, as in the case of binding, but instead would draw the spirit's sigil in between the horns of the crescent moon. This instructs the energy to flow into our plane from another and compels the spirit to enter our realm.

Activating the Pentacle of Hecate

TO BIND A SPIRIT

Note: If you are going to bind a spirit to an object, you must draw the key on the object in all white or all black and have that object handy.

Begin by laying the compass and summoning the Witch's Tree, and then activating the second key and establishing a solid connection with the spirit(s) that you wish to work with. Ask them for a sign or symbol that you can easily remember to use for the purposes of conjuration. This will act as a temporary sigil if you have not already made one for them and will be used to help you tune in to their specific frequency. Once you receive the symbol, take three deep breaths and allow the second key to burst into a million pieces and then reconstruct itself into the symbol you were given.

Over that symbol draw a five-pointed star with indigo fire and say:

By the flame of Hecate, I craft the spirit star and draw upon the power of my divine authority.

Over that star draw the five tridents and the crescent moon in white fire and say:

And by that power I bind this spirit to my will. I claim sovereignty over its power. I claim influence over its will and subjugate it to my own. SO MUST THIS BE!

At this point, if you are binding the spirit to an object, take slow and steady deep breaths and visualize the points of the pentacle and tridents bending backward into a perfect sphere, encompassing the spirit symbol. If you have an object to bind the spirit to, then visualize yourself moving this ball into the object and then coating the object with indigo flame while you chant, “Askei kataskei eron oreon ior mega samnyer baui phobantia semne!” Once you feel the energy of the spirit is contained, you can stop tempering it with the indigo flame.

If you don’t have an object to bind the spirit to, then you must instruct the spirit to do something for you on your behalf, even if it is “leave this person alone” or “watch over so-and-so.” When you are finished giving instruction, take a candle of any color and visualize the ball moving into and eventually infusing the candle with its energy. Light this candle and let it burn completely. Once it has burned, make an appropriate offering to the spirit, such as a libation of alcohol or food.

TO PETITION A SPIRIT NOT YET KNOWN FOR SERVICES

Note: Once this spirit has made contact with you, you must put it through a profiling process or, if you don’t want to develop an intimate connection to it, at the very least get the approval of your spirit guides before working with it.

If you are using this key to petition a spirit, then instead of activating the second key, simply draw the star first in indigo flame before you while saying:

By the flame of Hecate, I craft the spirit star and draw upon the power of my divine authority.

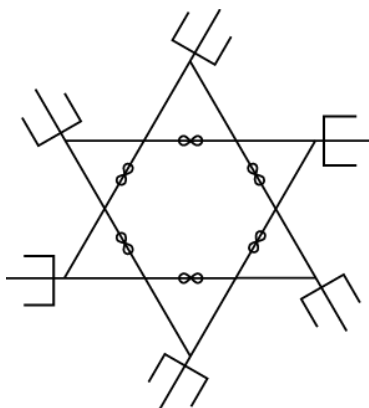
Over that star draw the five tridents and the crescent moon in white fire and say:

And it is with that power that I call out to the spirit worlds
for one that might withstand my tests and come to my aid!
I offer food and drink in return! Come to the Witch's Tree and make
yourself known!

Leave the key hovering in the air for several days or until an appropriate spirit makes itself known to you. The compass will remain active during this time, so only do this in a place that you know will not be interrupted. Visit the space at least once a day and make an attempt to sense the spirit there. Some of you may be strong enough to bring a spirit through and have it contact you outside of the compass space, or a spirit might be strong enough to come through and leave the compass space. The space should be properly prepared so no unwanted spirits can leave the space without your command. There have been instances where a spirit came to me outside of the confines of the space because I inadvertently or subconsciously called for it when at a separate location. Always keep your senses tuned while you have an active compass space.

It is a good idea to do soul flight work when you visit the compass during this time, which should increase your odds of finding a spirit who is willing and wanting to help. However, if you go more than three days without making contact, you will have to shut down the working and allow the compass to fade naturally; it will not fade as long as there is magic being performed, which in this case is as long as the fifth key is activated at the

center of the Witch's Tree. To deactivate it, simply visualize the entire key turning into white fire and then allow that white fire to completely disintegrate into the ether. If you do make contact with a spirit, then you must instruct the spirit to do something for you on your behalf, even if it is "help me find..." or "protect my..." And, just as before, when you are finished giving instruction, take a candle of any color and visualize the key moving into and eventually infusing the candle with its energy. Light this candle and let it burn completely. Once it has burned, make an appropriate offering to the spirit, such as a libation of alcohol or food.



KEY 6:
seal of hecate

The Sixth Key: The Seal of Hecate

The sixth key represents our ability to command and influence spirits from other planes within our plane. What makes this key different than the fifth is that it can be used as either a container for a spirit and its frequency or as a barrier between unwanted spiritual forces and ourselves. It is a six-pointed star made from interlocking tridents. In the handle of each trident rests a lemniscate, symbolizing the infinite force of our divine authority as heirs to Hecate.

When drawn as shown above, with the forks of the trident pointing in a clockwise motion this key can be used to draw spirits toward a location. If it

is drawn in reflection, with the forks of the tridents pointing widdershins, then this key can be used to move unwanted spirits from locations or to direct them toward new goals. Simply activate the key, expand it so that it surrounds the desired parameter, and program it to perform the appropriate function.

This key comes in handy when you want to draw multiple spirits to one location, are performing rituals of exorcism on a home where multiple spirits are active, when you need to cleanse a large area, or when you are helping to reclaim land. This key is great for working with large groups of spirits and their influences.

Activating the Seal of Hecate

Begin by summoning the Witch's Tree and then activating the first key, but instead of allowing the key to transform itself into a crown, allow it to begin rotating in the appropriate direction (either clockwise or counterclockwise). Continue to breathe slow and deep, and as you do so envision the trident moving faster and faster until there is a burst of white light. As the light fades, see that what remains is the Seal of Hecate burning with a deep indigo flame.

Place your hands on either side of the seal and then move it so that it is flat on the ground beneath you. Initiate the fourfold breath and expand the seal to the appropriate size around you in all directions. Once the seal is as large as you would like it, complete the breath and then say:

*By my divine will, the Seal of Hecate is made manifest!
Let the spirits all know who wields this star; let the unclean
and wrongdoers be bound by its mark, and may it strike fear
in the core of every angel, every faery, and every demon!
Let its circumference be an impenetrable wall of witch fire!*

In the name of Hecate, I conjure the seal! **SO MUST IT BE AND
BE HERE NOW!**

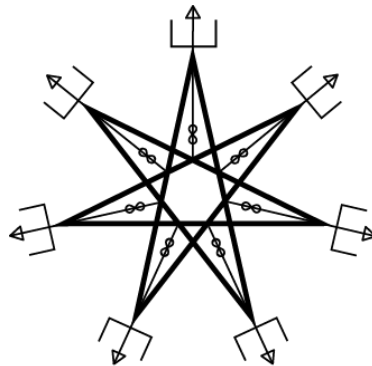
The seal will be active as long as you instruct it to. To construct a permanent seal, you will have to visit the location every day for the first thirteen days, reinforce the energy by chanting “let the spirits all know who wields this star; let the unclean and wrongdoers be bound by its mark, and may it strike fear in the core of every angel, every faery, and every demon” five times while you feed the seal indigo fire. After this, you will need to reinforce the seal every new moon.

If you want this seal to only be active for the duration needed to cleanse or rid a space of a spiritual presence, then activate the key once and instruct it to do just that. To do this, all you have to do is build the intention as a pulse of energy and then send it directly into the ground so that it can empower the seal. Visualize the pulse of energy being absorbed into the seal and then stomp your foot three times to ground the energy.

If you want to use the seal to entrap a spirit—say, for the purpose of exorcism—you can draw the sigil or write the name of the spirit in the center of the seal on a piece of paper to create a binding seal. Activate the key as instructed above but this time, instead of sending the seal to the ground, you will send it into the paper. Visualize the seal absorbing into the seal drawn on the paper, empowering the binding seal.

If you want to use this seal as a protection talisman from any sort of spirit, you would follow the same instructions for creating a binding seal, but instead of the sigil or name of a spirit, you will place your own name there. Keep in mind that you are also effectively cutting yourself off from everything spiritual by doing this, so be sure to release the energy by burning the seal and then releasing its ashes on the wind or where there is running water. You literally want to scatter the ashes of the seal in order to break it. Likewise, if you need to break the seal once you have bound a

spirit, you must scatter the burnt remains of the seal in order to release the spirit from its confines.



KEY 7:
gate of hecate

The Seventh Key: The Gate of Hecate

The next two keys don't unlock anything related to us but are more tools that are used to bring spirits through from their plane to our own. The Gate of Hecate in particular is used to open a portal between two worlds for the purposes of constructing a doorway that will allow a spirit or multiple spirits to enter our plane from another. Similarly, it also can be used to banish a spirit or exorcize it from our plane to another.

It is a seven-pointed star with seven tridents extending from a central septagram. Each trident is crowned with a sharp point, expressing this key's ability to tear through STME and the foundational elements of the other planes. This key allows for us to work with spirits who are further removed from our plane so that their influence over our world can increase. We can also use this as a focal point when flying, to give us easier access to the outer planes of the angels, faeries, and demons.

The key should not be active for long periods of time and will destabilize once you take your attention off of it, so this is not ideal for witches to work alone if they have a difficult time focusing or would like to have longer

bursts of time when working with this key. I suggest working with a partner who can keep the key active while you use it to explore the Witch's Tree.

In order to use this seal effectively, you will need to use the sigil of the desired plane to help you hone in and stabilize the connection.

Activating the Seventh Key

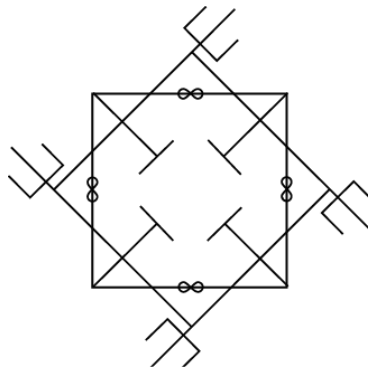
Begin by laying the compass and summoning the Witch's Tree, activating the first key, and then summoning the indigo crown. Take three deep breaths, and as you do so send three pulses of white flame out in all directions to stabilize the space and prepare for the seventh key activation. Before you, draw the seven-pointed star in white flame while you resonate the vowel *ahh*. Once the star is finished, take three deep breaths and begin chanting "askei kataskei eron oreon ior mega samnyer baui phobantia semne" seven times, once each while drawing the tridents in indigo flame over the points of the star. Take another deep breath, and as you exhale, draw the sigil for the appropriate plane you are trying to reach; as you finish, see it begin to glow like a deep indigo ember.

Place your dominant hand over the center of the key where the plane sigil is and take three more deep, steady, and calculated breaths. This time as you exhale, push the center of the star away from you with your willpower, making sure to see the tridents locked in their position and not moving. As you push, see the seal begin to look concave and see that you push deeper and deeper with each breath. On the final breath visualize the center of the key fading into indigo fire as the sigil in the center dissolves.

Once you have done this, you have different options regarding the next steps. If you want to summon a spirit from that plane, then you will want to activate the second key and use that to draw your spirit to you. If you want to banish a spirit to that plane, then you will want to activate the fifth key and send the ball through the gate. If, however, you are using it for flight, I would recommend having a spirit guardian or guide watch over both you

and the gateway to make sure nothing comes through. It is an open portal to another dimension, so let's not leave it unattended. Again, it is best to work with a witch partner if you are scared or are doing it for the first time.

To close the gateway, take three deep breaths; this time as you inhale, visualize the center of the key flattening into a two-dimensional figure. Resonate once again with the vowel *ahh*, as you do so, allow the key to dissolve into a million pieces and then be absorbed by the indigo crown.



KEY 8:
forge of hecate

The Eighth Key: The Forge of Hecate

The eighth key is known to us as the Forge of Hecate and is used to manifest a spirit in our plane. Once activated, the forge can be used to charge spirit vessels or release spirits trapped in vessels. It is perhaps one of the most useful of all of the keys because its function is to create a sustainable environment for the spirit to dwell within. Mostly we will use this to empower objects for our purposes; however, this key can be used for larger spaces such as a home.

It is two squares stacked on top of one another to make an eight-pointed star. From the four corners of the first square, draw a line toward the center with a bar marking the four pillars. Marking the edges of the square are four lemniscates. From the corners of the second square, four tridents shoot out in all directions, signifying the churning of cosmic forces.

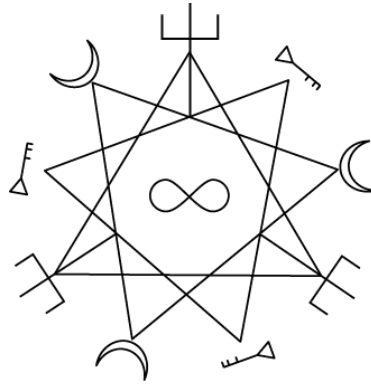
As a tool for conjuration, the tridents should be moving in the way it is depicted here, with the forks pointing in a clockwise motion. As a tool for banishment or to unbind a spirit, the key should be flipped so that the forks are moving in a counterclockwise motion.

Activating the Eighth Key

To activate this key, you must first lay the compass and summon the Witch's Tree, then activate the seventh key. Summon the spirit and then draw them to our side using the second key. Once you feel their presence, release the seventh key but maintain a connection to the spirit via the second key. On a flat surface (like an altar top) draw the first square and its contents with white fire, then the second square and its tridents over the first with indigo fire. As you do this, chant, "Askei kataskei eron oreon ior mega samnyer baui phobantia semne!"

Once the key has been completed, place the vessel on top of it. Place your dominant hand over the vessel and notice that as you do this the entire key grows in its intensity. Chant the name of the spirit three times and then gently press down on the vessel with your hand and begin charging the vessel with indigo fire. As you do this, resonate the vowel *ohm*. Wait until you feel the spirit enter the vessel and then stop feeding it indigo fire and remove your hand. Knock on the surface three times and say, "Welcome, (insert name of spirit)." Take three deep breaths and then visualize the key being absorbed into the vessel.

If you are using this key for banishment or to unbind a spirit, perform the activation as instructed but be sure that the key is flipped so that the tridents are moving in a counterclockwise motion. Instead of resonating the vowel *ohm* and feeding the vessel indigo fire, you will resonate the vowel *ahh* and feed the vessel white fire and send the mental intention to release the spirit. Once you feel it leave the vessel, absorb the key into your indigo crown and destroy the vessel or immediately cleanse it.



KEY 9:
throne of hecate

The Ninth Key: The Throne of Hecate

The final key is referred to as the Throne of Hecate, and when activated it calls forth the divine authority of Hecate. This is particularly powerful when our experiences with spirits get out of hand and we need more than a little intervention. By activating this key we are calling upon the Goddess of Spirits to intercede on our behalf. This is a fail-safe solution for us, as sometimes spirits get a little too spooky or they stop listening or, in some cases, our other allies are unreachable. In those rare instances when we break our end of the bargain in a spirit contract, we can activate this key and ask that she bring balance and completion to the relationship. In this case, we should always remember that she will determine the cost of this rebalancing. This can be any number of ways, so be sure to ask her directly what the payment for fixing your infraction will be, and then make sure you repay it.

If you have a spirit that is angry with you and you do not know why, work with this key to find the answer. If you are working with a spirit and it suddenly begins asking for too much in return, work with the key and seek intervention. If you cannot hear your guides or allies, work with this key and demand that you get the spiritual support that you need in order to do

the work at hand. Whenever you need mediation or intercession, activate this key and ask Hecate for support.

Her response will be to act on our behalf. To her, healthy and functioning witches are more useful than messed-up ones who are plagued by spirits. Never hesitate to activate this key when you need help. She has command and sway over all aspects of the spirit worlds, so she can affect any and every interaction. You will always be asked to do something on your end, however, so don't get the wrong idea. It is your magic and your work; she won't just snap her fingers and make it all better. She will instruct you on what to do on your end and then she will take care of the rest on hers. If you are having a difficult time understanding what she wants (which may or may not be related to the spirit in the first place), work with your divination system while in the presence of this key.

It is three triangles stacked on top of one another, a lemniscate at the center, which symbolizes her infinite presence in all worlds. The corners of the first triangle are pierced with her sacred tridents. The second triangle is crowned with a series of three keys facing outward, expressing her power over all worlds. The third triangle is tipped with crescent moons, symbolizing her influence over our conscious selves, subconscious, and primal behavior.

Activating the Ninth Key

Begin by laying the compass and summoning the Witch's Tree and then activating the first key and summoning the Indigo Crown. In the air before you, draw the first triangle with indigo fire. Take a deep breath, place the palm of your dominant hand flat against the center of the triangle and then exhale. When you do this, allow the triangle to begin to spin in a clockwise motion. Begin to resonate with the tone *ohm* and allow the triangle to begin to spin faster and faster, gaining in intensity as it spins in front of you. Visualize the triangle blur into a circle and in a burst of white light see that

this blur fades into three triangles made from silver which glow in indigo light.

Taking the middle and forefingers from your dominant hand, now draw the tridents, smaller triangles, and crescent moons over the three triangles in white fire. As you do this, chant, “*Askei kataskei eron oreon ior mega samnyer baui phobantia semne!*” Once you have completed this, summon the throne by saying:

By my divine authority, I call forth the Throne of Hecate and erect her sacred temple! I ask for intercession that the Goddess of Spirits act on my behalf. Come now, great one, and meet me here at the Witch’s Tree! Illuminate the ways so that all can see!

Spend as much time here as you need and spill your guts about what is going on. Ask as many questions as you need and don’t be afraid to be a little forceful. She’s a goddess; she can handle a desperate, frightened witch. Invite your spirit guide to be there and together work out a plan for how you should move forward, including what legwork or offerings might be required to make it happen.

JOURNAL TOPICS

- Each key was given to me by the goddess Hecate. What tools have the spirits given you? How do you use them in your practices?
- Describe the psychic and physical sensations that you experience when working with each of the keys. Which keys do you feel the most ease with, and which ones do you have the most difficulty with?
- What feedback did your spirit guides give you about the Keys of Hecate?



Part Two

The Spirits of the Familiar Craft

Most importantly, remember that nothing in the spirit realm can harm us as long as we approach it with common sense.



Ted Andrews, *The Intercession of Spirits*

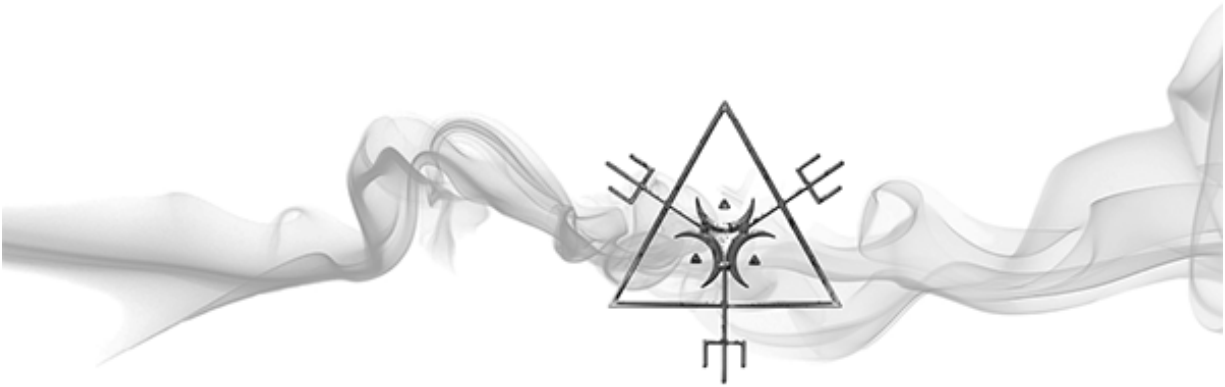
In the first section of the book we looked at the practices, tools, and foundational ideologies that make up the Familiar Craft. In this section we take a look at the four most common types of spirits that we come across in our art: angels, the dead, faeries, and demons. There is nothing simple about any of these entities, and each is but one type of spirit that we might summon or develop a relationship with as we study and practice the art. Each classification is radically different from another and contains numerous subspecies (sometimes referred to as races) that make up their masses.

What separates them from one another most distinctively is the density of their unique frequencies. Angels tend to be higher frequency, demons lower, and the faeries follow their own set of rules when it comes to these dynamics. It is important to keep in mind that what we know is very little compared to what we will likely discover about these beings. They have been with us since the dawn of time and will likely outlive us, possibly even long enough to see the end of time. For many of the spirits we will discuss in this section, our life spans are but a second in their time, and we are truly insignificant in the grand scheme of things. Some come with prejudices against us; others just want us to evolve and get it over already.

Whatever the spirit or its place of origin, the work presented in the first section will provide a platform for partnership. Rely on your instincts and reference this material as often as needed. Use the Keys of Hecate and keep yourself in a state of curiosity so you can experience the magic all over again for the first time. Allow yourself to become enchanted by the spirits, and remember to enchant them in return.

At the end of each chapter you will notice a unique seal. Each seal can be used to protect yourself against the corresponding spirit as well as to bind that spirit on any plane. Think of each seal as little insurance policies just in case you find that you need them. As you develop your skills, you will learn to trust yourself and the spirits you attract, but for now, know that you can always use these seals to aid you when you need a little extra help.

[contents]



Chapter Ten

Angels

Angels are spirits, but it is not because they are spirits that they are angels. They become angels when they are sent. For the name angel refers to their office, not their nature. You ask the name of this nature, it is spirit; you ask its office, it is that of an angel, which is a messenger.

St. Augustine

There are many different types of spirits that exist in the overworld, and for the most part each of them are benevolent. When we explore the upper branches of the Witch's Tree, we find beings that are both familiar and strange and capable of influencing us in ways we never thought possible. If we wanted to get down to the root of it, a loose term to describe these benevolent allies is "angel." But before you close this book and toss it in the recycling bin, take a minute and hear me out.

Angels were the first set of spirits I came across as a child. I remember having vivid conversations with an angel named Paul, whom I would later discover to be my spirit guide, and once even overheard three angels

communicating over an empty lot near an apartment building where I lived. I seemed to be able to understand them and eventually started talking back to them. As I grew to trust them more and more, I started sharing what they were telling me with my family and friends and was known for being kind of a creepy little kid. When you tell people accurate information about their safety, work life, and love life, they tend to get uncomfortable, especially when this is all coming out of the mouth of a child. My stepfather, who has his own very deep connection with spirit, often tells me how I would make the hairs on his arms stand up. Looking back, I can't really blame anyone for thinking that way.

Angels as I met them were almost nothing like the angels from the Bible, but there were, of course, a few things they got right, which we will dive into in a little bit. In church I was taught that angels were the messengers of God, separate from us, even envious of us, and that we were to stay away from them. I also went to a church that had the separate practice of speaking in tongues, or glossolalia, which was attributed to angels, as well as the belief that we each had a guardian angel, an angel that was there to keep us safe from all evil. The angels I was meeting were almost nothing like this. The ones that talked to me were not winged, nor did they always have the best intentions. Most of the time I would accidentally overhear them, and when I would talk back they would get irritated that I was even paying attention. It was as if they were upset that I had stumbled upon their conversation.

Paul stuck around quite a lot, but the others were always accidents. Over the course of our relationship, Paul would show me a lot about my psychic abilities and would encourage me to become active in Witchcraft. Later, when the church and I became disillusioned, he was there for me, ever so gently keeping me safe and on the road to Diana. When I became a witch I assumed that all the angels were going to go away, along with the Bible and Sunday mornings. I just figured that I would discover that the angels were

really some other spirit and I was just using the terminology my Christian upbringing afforded me to describe what I was experiencing. I ignored them and pretended they were something else for a time, but I always came right back to the awareness that what I was witnessing in action were indeed angels. Even if I thought witches weren't supposed to believe in such things, there I was faced with all the personal evidence that I needed to start looking deeper. I found that the occult is deeply rooted in a belief and practice with angels.

Angels remain a hot button topic in Witchcraft today, with some practitioners even chastising others for working with them. In part, this is due to the modern Christian and New Age take on angels, which is so high-vibrational and unwilling to accept the shadow of reality that the depictions distort the ultimate truth of angels and what they do and where they come from. It just isn't cool in the Witchcraft world to work with angels. I really hope to change that because I think we have thrown the baby out with the bathwater. In truth, angels don't belong to any one religion because they aren't something you can own or have dominion over, and they have been seen and recorded since ancient Sumer.

What Are Angels?

Angels are not bound to the notion of good versus evil. They are incredibly busy members of the spirit world who number in the untold millions. They have been in existence longer than our species and are the caretakers of the cosmos. They are the servants of spirit, and the vast majority are more like computer programs than sentient life. The rare few in comparison that do work with us tend to be in the lowest caste of angels, and they naturally frequent the subplanes between the physical and angelic planes.

For the most part, the large majority of spirits that exist in the planes above us, such as spirit guides, ascended masters, spirit teachers, akashic

guides, etc., are angelic in nature, at least in function.

My familiar spirit, Malach, is an angel, just as Paul, my spirit guide before him, was. In Hebrew, “Malach” or “Mal’akh” means messenger and ambassador. In the New Testament *Malach* translates to “angel.” I didn’t know this until someone mentioned that there was a strange fraternal order in northern California called the Bohemian Grove, which practiced a certain annual rite to an owl deity known as Malach. Now, to catch everybody up, Malach comes to me as a half owl, half human with brown and white wings. Sometimes he is a sexy Italian wearing a solid white or solid black suit, always sporting those wings, and sometimes he comes to me as just an owl. So, as you could imagine, the similarity was eerie when the Bohemian Grove was brought up to me. This sent me on a huge internet search that yielded some very interesting information that changed my life forever.

Malach assures me that the Malach of the Bohemian Grove is not him specifically, but rather one of his order. There are different spirits that identify as Malach, each a messenger, each a shapeshifter, and each connected to owls. The term Malach is old and imprinted in the relationship between angel and human. Malach has been my guide and constant companion for over a decade and, according to him, in other lifetimes as well.

He sent me further down the rabbit hole to drudge through old rabbinic tomes and lore looking for references to the term Malach and its association to angel. What I discovered was that angels, to the early Jewish people, were helpful spirits who were not necessarily bound to being good or evil, but just helpful. Later, we also find references to there being “bad angels” and “good angels” in both the New Testament and in the private journals of John Dee, one of the magicians behind the creation of Enochian magic.

According to Malach, the term angel best describes a network of spirits that is comprised of several different species, each ancient and timeless, which mostly function as utilities for the universe at this point. Angels are

essentially the forces of nature that keep everything moving, growing, evolving, turning, orbiting, and functioning. Without the hard work of angels, life wouldn't exist. When we work with angels we are able to access the cosmic mysteries and, in some stories, such as the Sacred Fires creation myth and the book of Enoch, some angels even taught humanity basic skills so that we could develop civilization.

For the most part, angels have no need for emotion or the ability to feel. They simply execute their programming and continue on to the next task. They are spirits but are part of a sort of collective consciousness, and contact with them can be difficult at times. There are also certain angels, like the archangels, which have multiple layers of frequency, some more accessible than others. They can function in a conscious sense to some degree but cannot default from their original programming. We can access a version of them, but we are unable to access the entire file.

Those angels that we can make regular and frequent contact with are the ones that are closest to our plane and the most removed from the divine plane. In Judaism these angels are known as the Ishim, the helper spirits. These angels are a lot more accessible and are the ones that are responsible for the general upkeep of the human species. Unlike their larger and frankly more frightening peers, they cannot avoid making contact with us because they are responsible for direct intervention. To take that a step further, these spirits make up the large majority of spirit guides, teacher spirits, and shamanic allies.

In addition to the angels that help us and those that help run the universe, there are those that are more militaristic and make up the fighting force of the Star Goddess. These angels have representatives, like Michael, whom we can appeal to, but for the most part they remain untouchable by humans. The angels that go to war are the guardians of the universe and the protectors of all creation.

As long as there has been contact with angels, there have been magicians and mystics charting unknown territories, searching for the keys to enlightenment, ascension, and obscure alchemical procedures. Being of a higher frequency, angels naturally raise the vibration around them. Coming from a higher plane, they can grant us access to hidden knowledge surrounding the soul's evolution. For most souls, the point of living a physical life is to evolve, each one being a new step in a great chain. During each lifetime our souls grow stronger and stronger until we eventually ascend and either become teachers and guides ourselves or even gods. But that isn't the case for everyone; some of us work the other way around, and some of us stay close to the physical plane regardless, accumulating strength and power and even hopping between different forms of sentient life.

It has been the work of many occultists to discover and forge avenues to the angelic realms in hopes of finding such treasures as the secrets of life. It is important to always remember that these spirits aren't aligned to the religions of Abraham, they are aligned to the Star Goddess. Their sole function in life is to maintain the Witch's Tree and keep it functioning. They are more like worker bees than naked babies, forces of nature than forces serving one religion or the other.

Why Work with Angels?

Angels are a complex topic to bring up in the occult. We have a history of working with them ceremonially, ritually, and in folk magic—practices that are all seen as valid workings amongst the elite minds in the occult today, but we don't like to talk about them openly. I think for many practitioners of the Craft, to do so would be to admit that maybe Christianity didn't have it all wrong. Because so many of us come to the Craft as converts, there is always this rush to forget who we once were in favor of who we can

become. It's understandable, it is just not a practice we should encourage. We should be encouraging each other to take the pieces that work with us and to discard the spoiled bits. For me, angels are part of the good I got from years of Bible study.

I know I will say this more than once, but angels don't belong to any one religion, and you will see they don't even come from just one place on earth or from one culture. The term angel is a big umbrella term that identifies a type of spirit that aids in the maintenance and welfare of the universe as a whole. In Christianity practitioners are taught not to pray to or work with angels; this comes from an old biblical fear of spirit persuasion and the mixing of races—a prohibition to keep humanity pure from sin, both physically and spiritually. In Witchcraft, however, we work with angels to get deeper access into the hidden realms and gain influence on our own.

What makes angels unique in the world of spirits is that they are said to have passed down to us celestial lore and spirituality, and a few are even possibly the progenitors of the witch blood. They brought to earth and humankind the knowledge of the Star Goddess and her worship, as well as the teachings of the heavens, which had been forbidden to us. If we can connect to and work with these spirits, then we very well could end up getting closer to our origins as magical people.

Where Are Angels Most Likely to Be Found?

Angels are all around us; all we have to do is stop and look in the right way. They are the pause between the red and green traffic lights, the whisper in your ear telling you to make a left instead of a right, and the friendly but silent presence you feel at night before bed. Angels create change through order, so anywhere you find complex layers working cohesively, you will find an angel, such as at a symphony or a construction site. In truth, if you

are looking for an angel, all you have to do is look over your shoulder and communicate with your spirit guide.

If, however, you are looking for a more intense relationship with the angelic plane, your best bet is to always start with flying to meet these spirits. Because angels are so particular and it is hard to get their attention, meeting them on their own turf can cut down on the wait time. Once you make contact and are in semi-regular communication with them, then you can bring them here if they are down for a little action on our plane. Be aware, however, that they might just say no because being on our plane really slows things down.

On our plane, angels are likely to be found near places of worship, wherever live music is playing, at hospitals, cemeteries, and at any high-traffic location. A good place to appeal to angels who may be busy is at a mall or a park fountain.

The Angels of Enoch

One of the apocryphal texts of Judaism, the book of Enoch, describes the time before the great flood, when angels and humankind were mingled. This text dates back to the third century BCE and is a seed script for Kabbalistic and ceremonial workings. Within its pages lies a menagerie of stories pertaining to the fall of the Watchers from the overworld, the Nephilim, and the strange things humanity learned from these angels. According to Abrahamic tradition, this work records the time period just before the first near-extinction of the human species as well as the circumstances that brought it on. During this time not only was humanity learning from these angels, but we were also mating with them, producing offspring and tainting the human race. The children of such arrangements were known as the Nephilim, great giants who are said to be one of the

progenitors of the witch blood. The book of Enoch gives us an ancient yet intimate introduction to a world long since passed:

And all the others together with them took unto themselves wives, and each chose for himself one, and they began to go in unto them and to defile themselves with them, and they taught them charms and enchantments, and the cutting of roots, and made them acquainted with plants. And they became pregnant, and they bare great giants...²

The angels that are described in the book of Enoch would later go on to essentially spill the beans about cosmic knowledge, craftsmanship, and Witchcraft, and it really ticked heaven off! You can see why these angels would be the ones that John Dee and Edward Kelley would contact and derive a mystical system from in the sixteenth century.

What we refer to as Enochian magic comes from the work of these two gentlemen; however, it was never referred to as such by them. They always referred to this system of magic only as angelic. According to Dee, the magic recorded in their system was supposedly given to biblical patriarch Enoch but had fallen into wicked hands and then was lost in the great flood. It wasn't until Dee pierced the veil with his piousness and dedication that it reemerged for a newer generation.

Dee and Kelley worked laboriously for seven long years transmitting and then developing this system of magic, which would allow others to contact angels and gain important information that, in theory, could be used on a higher level. From their work, we in modern Witchcraft have borrowed a lot, such as the concept of the Watchtowers (the four elemental kingdoms and the angels that compose them, which in the Enochian system are actually four magical squares). The practice of invoking guardians in ritual comes from ceremonial magic, which is heavily derived from the work of Dee and Kelley.

There is no possible way that I can do more than scratch the surface of Enochian magic in this chapter, if even that. It is a complex and often intimidating form of magic that requires a lot of construction. The trick is to

not get caught up in how they developed the system, but to focus on the system that was ultimately developed from their work. Enochian magic comes complete with tables, charts, its own language, and a list of angels that can be summoned for divinatory purposes. If you are interested in a progressive self-study in Enochian magic, check out the bibliography and recommended reading at the end of the book.

Dee and Kelley lived in a time when things like angelic languages were commonly accepted as plausible, and alchemists were on the verge of creating gold. Their work flourished in a time when magic was acceptable under the guide of Christendom, and it gained them much fame. What we learned from them, perhaps most importantly, was that angels could indeed be contacted and summoned for magic. This theory and practice would forever change Witchcraft and the perception of Witchcraft throughout the world.

This magical system, however, like most of the magic of its time, was in opposition to what we think of as natural magic and was divorced almost entirely from what we consider to be Witchcraft today. Ceremonial magic, as we will discuss again when we talk about demons, is really the magic of the aristocracy, at least in its invention. It was more related to alchemy and philosophy than it was to medicine or enchantment. Ceremonial magic was difficult and expensive and labor intensive, and it had—and still has—an air of exclusivity about it. I don't think exclusivity is a bad thing, but in this case it shaped the way this magic would develop in later centuries.

Essentially, it was safe magic that could be practiced under the eye of a curious king and church, and it was not something that an illiterate common populace would have understood or have had access to. There was no Llewellyn Worldwide to publish books on the mystical arts then, so the chances of a commoner getting their hands on this work was pretty slim. There was magic being practiced during this time, nothing that looks like what we do today—something more likely akin to Hoodoo. There is little

evidence to support the notion of a hidden line of witches during this time. It is more likely that these people practiced a magic that was based on folk remedies, recited bible verses, and an understanding of local spirits. I would then assume that these people were asking for angelic intervention to some extent—again, much like we see in American Conjure or Hoodoo—but under a lower-class European etymological umbrella and cultural dichotomy.

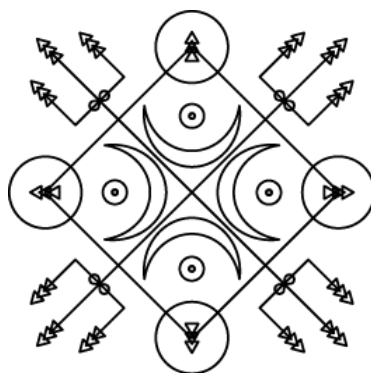
We can then take it to the next level and also recognize that angels such as the cherubim were being worked with in ancient Sumer long before the Jewish people brought them into the current system of angelic order. We also know that the Ishim are considered to be helpful spirits, here to bring progress and change in our lives, and without any other markers one might think that we have been doing this in Witchcraft for quite some time.

A More Natural Form of Angelic Magic

Angelic magic doesn't just have to be rooted in the ceremonial or the aristocratic. I have been working angelic magic since I first embarked on my journey into Witchcraft, and though I have found the ceremonial teachings of Agrippa, Dee, and others to be influential, I also found them to be far from a natural experience. I crave natural sensation in my magic; I want to feel the energy pulse through my veins and all around me, so Malach and I have developed methods to communicate with the angelic spirits. We have found that those who wanted to be found and worked with were easily found and worked with.

Much of the success of any working relies on the willingness of the spirit, and we found that some angels were more likely to communicate with us than others and that the existence of some angels was impossible to verify because they either don't exist at all or they were not willing to come through and communicate directly to us.

For the most part, approaching angels in magic is just like any other part of the job, and they respond very well to the Keys of Hecate. Because angels are entities of a higher frequency, our higher souls want us to work with them, almost like a craving, and therefore there is less resistance between us. Don't be surprised if you find yourself being attracted to them instinctively.



angelic seal
of hecate

Angelic Correspondences

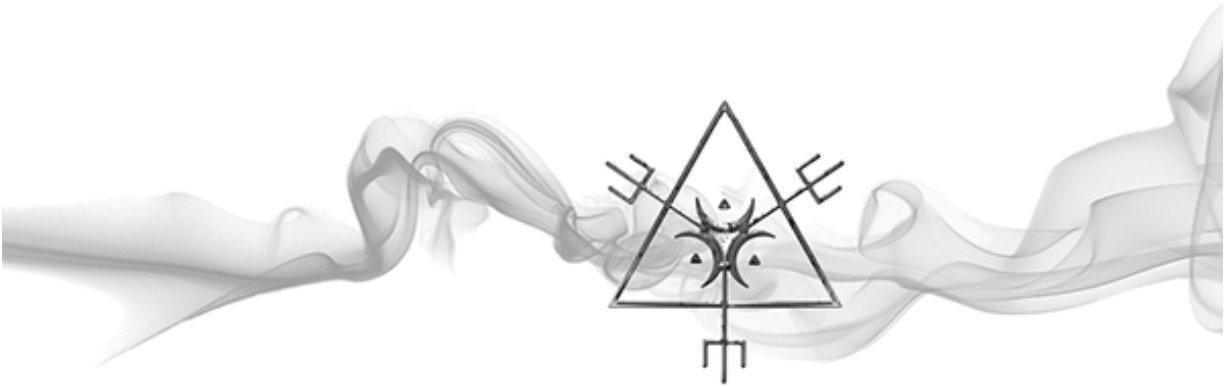
Working with crystals, gems, and metals allows us to access the psychic frequency of a certain spirit or plane so that we may better tune in to its signal—in this case, spirits of the angelic orders. Once we have tuned in, then we can actually channel this energy and bring it forth into our world or funnel it to an appropriate goal.

Angels respond particularly well to crystals, gems, and metals, and I find that some of them, like the ones listed here, actually enhance the connection and clarify communication between myself and the angels I am working with, including angelite, seraphinite, ruby, onyx, quartz, serpentine, jade, sunstone, “angel aura” quartz, satyaloka quartz, topaz, garnet, opal, rainbow moonstone, labradorite, moldavite, sapphire, selenite, smithsonite, sodalite, argentite, bismuth, chalcedony, aquamarine, kyanite, emerald, fluorite,

marble, and peridot, to name a few. All metals can be used to access the angelic realm.

[contents]

2. Charles, *The Book of Enoch*, chapter 7.



Chapter Eleven

The Dead

...in this world nothing can be said to be certain, except death and taxes.

Benjamin Franklin

Benjamin Franklin was right about a lot of things, and the certainty of death and taxes is one of them. We are all going to die; that is just the way this whole life thing works. What happens when we die is entirely up to interpretation, but I think it is safe to say that no one has the hard evidence to take it to trial one way or the other. What we do have are scores of eyewitness accounts regarding the phenomenon of life after death. We also have plenty of supporting evidence that at the very least makes a case for why we shouldn't assume that life ceases once the heart stops.

In parapsychology we use the term physical death to describe the process that happens when the brain and the heart stop functioning. My work has brought me to the conclusion that physical death is not the end of life, but it is the end of the dense physical confines of life on the physical plane. What

awaits us on the other side of that freedom is, I believe, entirely up to us. From what the spirits I talk to say, the process is generally similar in the beginning but varies widely toward the end.

The Afterlife

Once we experience physical death, we undergo a process that I refer to as reorientation. Reorientation lasts about ninety days. During this time the three souls—primal, ego, and higher—slowly detach from one another. The primal soul, that beastly part of our animal selves, will separate and (under normal circumstances) return to the earth's frequency. Once this has happened, that part of a person's frequency is nonexistent for those who never met them. Under the wrong circumstances (such as major trauma or abuse), the primal soul can attach itself to a physical location and create what we call a residual haunting—more on that later in this chapter.

During this time the ego soul copes with the concept of death and is almost always absorbed into the higher soul. What generally remains of the ego soul is only what legacy it was able to build before physical death. All of its memories and information are absorbed into the higher soul and then stored as past-life memory. Think of it as your ego being turned into a .zip file and being stored on an archival hard drive. The data will always be there; it is just now archived for later purposes. A copy of this information is also believed to exist within the akashic records, which can be obtained by working with spirit guides and spirit teachers, or ascended masters.

The higher soul then decides how the rest of the journey will go. Perhaps it will hang out in the etheric planes for a while, maybe it will ascend, or maybe it will even decide to give this whole life thing another go. Once on the other side of reorientation, the higher soul, which is essentially your purest singular form, chooses how it will continue to evolve.

Reorientation doesn't always go according to plan, and in some cases it can take much longer than three months. Sometimes the souls don't separate in the right ways, resulting in various types of haunting. There are any number of reasons as to why this can happen, and I'm told the only way to truly avoid it is to live a balanced and well-rounded physical life. When we die with too many burdens on our shoulders, that translates to extra work on the other side.

Ghosts and Hauntings

In the rare occasions that reorientation is unsuccessful and the human spirit turns into a lost soul or ghost, we need to work within the realms of parapsychology—the study of psychic phenomenon and experiences—to help make sense of what we are experiencing.

A few years back I had the honor of studying with one of the leading minds in parapsychology, Loyd Auerbach. He once held the position of director of research for the Parapsychology Department at JFK University. Due to funding cuts, the program was terminated; however, the legacy of his work still lives on. His influence is legendary in the parapsychology community, where he is still an active participant. Studying with him really put a lot of pieces together for me, and by applying what I learned I became a better medium and witch, especially when doing investigations.

In parapsychology the belief is that we still experience life after physical death. The spirits of some of the dead are still here, just trying hard to make themselves known and to convey a message. It helped to open my eyes to the possibility that the spirits I experience on a daily basis may just be lost souls trying to get a little attention. Because of this, I realized that the compassionate thing to do was to try and help these people move beyond what we refer to as the veil and on to wherever it is that is next. My work in parapsychology has also taught me a lot about how to go about

investigating Witchcraft as a type of psychic phenomenon, which we will discuss a little further in this chapter.

Though the bulk of parapsychology is dedicated to the study of psychic phenomenon, there are a few dedicated segments that include studies in demonology, angelology, faery studies, and others. Once I got involved, I realized that muggles were explaining what we seers and psychics had been experiencing in Witchcraft for thousands of years, but they were explaining it better and with at least some degree of scientific testing, which really pleased my skeptic's mind. It seems that no matter where you look in parapsychology, as a witch there are volumes of information waiting and thousands of case studies to examine. No book on spirits would be complete without discussing the phenomenon often related to those in the afterlife.

The Three Most Common Types of Preternatural Phenomenon

Almost all of the cases on preternatural activity have boiled down to three different types of activity: poltergeist, haunting, and apparitions, or ghosts. When legitimate claims are made, they typically fall within one of these categories, with a few cases falling into a sort of "mixed bag" category. Looking at what type of claim is being made will help you to decipher whether the phenomenon is actually a human spirit on the other side trying to make contact or if it is a psychic disturbance that is being misdiagnosed as a ghost or perhaps a different type of spirit being altogether. Remember, not every paranormal experience is going to yield a ghost! Unfortunately, there are a lot of unsubstantiated claims, perhaps more than those we can actually back up, and the largest majority of these cases are hoaxes of some sort. Often it's due to sibling rivalry or an attempt to get media attention. There is an entire group of people out there who are falsifying paranormal claims just so they can get on the next A&E special. Those claims that are real generally fall within the following categories.

Poltergeist

Poltergeist is the German word for “noisy ghost” but most often has little to do with ghosts or spirits at all. A poltergeist is now understood to be a type of psychokinetic (PK) phenomenon generally caused by stress or trauma. Things can move, you might hear knocking in the walls, and one could also experience strange lights and other occurrences. These cases are a lot more common than one might think and are often originated by children or teenagers and rarely adults.

Poltergeists can be very tricky to spot because often the same experiences can also be seen in hauntings. The big difference here, of course, is that in the case of a poltergeist, the agent of chaos is actually a person with rogue psychic abilities. Rarely is a spirit involved, though there are multiple cases of spirits being attracted to those with the ability to produce poltergeist activity.

If you scan the location psychically, meaning that you mentally scan the environment and look for clues, you may notice that poltergeist phenomenon tends to leave a high static energy in the air. Sometimes, you might see tiny darts of light congregating in places where energy tends to get stuck, like schools of fish caught in a tide. These places are breeding grounds for stale psychic energy, so look up at the ceiling, at the ends of hallways, in closets, etc. If you see these little pixie-like darts of light, this is a good indication that you are looking at poltergeist activity.

Poltergeist activity tends to dwell within the etheric and subetheric planes and discharge psychic energy in bursts, like static popping. In areas with long-term poltergeist activity, it is to be expected that the walls between the planes are dulled and possibly even ruptured. Poltergeists never happen for a good reason; they are always rooted in dis-ease and unhappiness, so no matter what agent produces it, it is still serving to lower the frequency of the area—which, again, attracts unwanted spirits.

Haunting

Hauntings are psychic recordings that are based on locations, objects, people, and presumably animals. In the case of a haunting, something or someone has absorbed a psychic impression that was strong enough to leave a recording of itself embedded in the environment. When you experience a haunting, you are essentially experiencing a moment of psychometry and are “reading” the psychic information present within whatever is being haunted. We call this psychic recording “place memory.” The most common of all hauntings is what we refer to as a residual haunting, which is when a part of the soul’s energy is recorded into an environment and it plays involuntarily at a certain time of the day or night or in response to specific stimuli. For example, a residual haunting would be like those footsteps you hear every night at 2 a.m.

Unlike poltergeists, hauntings are usually experienced with all of the senses and are often accompanied by strange scents and sounds that are out of place in the present environment. Hauntings are also sometimes accompanied by strange emotional shifts when approaching the haunted area or object. Hauntings are repetitive in nature and are either triggered by a time of day or, in some rare cases, an event. These phenomena are also known to go on for years, building up a reputation over time.

Sensing these is pretty easy. Scan the location and look for places where energy feels “off” to one extreme, either very positive or very negative. If a location or object is haunted, there will be some region therein that should be dense in psychic energy. The vibration around it will feel like it is bouncing back attempts to push energy. By sending a pulse of your own holy fire in its direction, you will feel a slight pulse back.

Hauntings happen when a piece of the soul is transferred during psychic trauma or when a great deal of psychic energy is released. It is a lot like an X-ray. These spirits are stuck in the plutonian plane, a place predominantly ruled by half-conscious and lost souls. They are true cases of a deceased

person's spirit being stuck in a location—well, at least a part of that person's spirit.

Apparitions (Ghosts)

An apparition is a unique beast all unto itself; unlike with a haunting, an apparition is a free agent. Apparitions are believed to be the spirits of deceased persons who have enough psychic energy that they can consciously communicate with the living. In rare cases there are documented instances of apparitions of living and near-death persons as well. What also makes them unique is that apparitions are full-body representations of the spirit's living form. For the most part, there are four commonly accepted types of apparitions: postmortem, the apparitions of the dead; death bed, the apparitions of those who are dying (often reaching out to loved ones); crisis, the apparitions of those in trouble or need; and living, the apparitions of those who are still alive—the other side of astral projections and OBEs.

These are the typical ghosts we talk about and see in movies. They look like us, and though they often become attached to a person, place, or thing, they can freely move about and generally have a will of their own. We perceive these spirits to be human beings having a human experience. All we can do is speculate as to why these ghosts exist, but my opinion is that the person wasn't ready to move on and that the ego and higher parts of the soul remain intact while the primal part of the soul died. The only link to the physical plane would then be the residual energy of the consciousness now removed from the body, which, having some sort of physical component, provides enough energy for the spirit to continue to communicate.

Sensing apparitions can be strange for some but undeniable. Usually the sensation of goose bumps and an increase in electromagnetic energy is felt. The temperature is also known to drop during apparition encounters.

Apparitions are powerful spirits that should be approached with caution, and generally communication of some kind can be initiated with some degree of success.

Other Types of Spirit Activity

Beyond the three most common types of preternatural phenomenon, there are several other kinds of spirit activity that are often investigated by researchers or experienced by people.

Orbs

The controversy over orbs in the ghost hunting and paranormal investigation fields is never-ending, with both camps possessing good points. For the most part, orbs are not accepted as proof of spirit activity. Due to lens flare, dust particles, pollen, and many other possible explanations, orb photos are often debunked and set aside as evidence. I have produced a few of these on purpose in classes to prove this point, and there are several YouTube videos that can explain it with ease.

There are, however, a few cases where the phenomenon appears to be intelligent, and there are also similar stories of floating orbs found throughout history, almost always related to faeries and nature spirits. In the few instances where I have seen intelligent orb footage, it always appears to be connected to what I would refer to as faery beings. Ghosts don't tend to project themselves as anything other than human, and in the one instance I felt an energy around and there was a picture taken with an orb, I felt that energy to be faery. Similarly, many other witches and mediums report experiencing orb phenomena in relation to interactions with faeries.

If you try to use orbs found in photos as undeniable proof of spirit activity, it will almost always be scoffed at. However, they make for great support when used in conjunction with other types of evidence. Faery beings tend to

congregate around places where psychic disturbance occurs, so it would not be unlikely that one might be snapped in a photo or two.

Shadow People

Shadow people began being reported as a common phenomenon only within recent history, but Malach tells me they have always been here. These spirits are demonic in nature and tend to be attracted to people and locations where there is psychic disturbance or stress. They feed off of the energy within these places but are easily disturbed and completely docile. Shadow people clean up after us, consuming the waste and byproduct of our psychic trauma, and prevent hauntings. They are also not people, but merely a spirit projecting the image of one. These are more like the algae eaters you buy for your fish tank, even feeling fluid in their movements. Sometimes they are seen as mist and even floating ink.

They are nothing to fear, though their presence can be a bit intimidating. I find them to be much smaller than they project and really not at all interested in us when approached. Them being seen, however, is a symptom of bigger problems because something must be attracting them. Unless they are really freaking people out, I suggest leaving them alone. As soon as they are out of food, they will move on.

You can sense that a spirit is a shadow being because when you try to hone in on them psychically, they coil back into the ether like a sea creature. Often these spirits hang out in the shadows and dimly lit areas that get little air flow. I am convinced they are responsible for the fear of monsters under beds and in closets. If you didn't know it was all an illusion, it could be quite scary. In my experience, once you let them know you feel them by walking up, pointing at it, and telling it you see it, these spirits tend to scurry off.

Smoky Blobs

“Smoky blob” is not exactly the most technical term, but it perfectly describes what many report. We don’t know much, but we do know that these are spirits that tend to come with a lot of malicious overtones. People who report interacting or seeing these spirits also report illness, depression, lack of sleep, and sometimes even voices. I recommend exorcising them on contact; however, that could be difficult at times because these spirits could be human, demonic, faery, or any other type of spirit. Smoky blobs aren’t from any type of plane; however, they are each associated with malevolency.

Ancestors (The Not-So-Spooky Dead People)

The dead are with us no matter where we go, but none are as close to us or as meaningful to us as the ancestors. Ancestors are the dead who have a direct result in how we as individuals come into being. This is in reference to both the dead persons who came before in your pedigree as well as those who have made an impression on you in such a way that they helped to shape your worldview. Be they saints or sinners, those dead that are meaningful to us are those who become our ancestors, and we owe them a lot. We divide ancestors into two camps: the beloved dead and the mighty dead.

The beloved dead are the ancestors of your blood. They are the persons who are your grandmothers and your grandfathers, the trunk of the family tree as well as its branches, and are in your DNA. By one view, the only reason for their existence was to create you. You are the living bearer of their flame; like an Olympic torch, they passed this flame from one generation to the next. From another angle, through their blood, sweat, and tears they forged a lineage of successes and failures that brought your family to the place of your origin and beyond. In my practice as a medium,

I often come into contact with a client's beloved dead, and over time I have grown to conceptualize them in a not-so-traditional sense.

Imagine that you are standing on the edge of a forest of white trees that stretches back as far as the eye can see. From your vantage point the forest looks large and ancient, but it is hard to tell exactly how large and how ancient. Each of the trees in the forest is a descendant of the first tree, which was the result of some other plant's evolutionary process. The trees that you see when you look into the forest, regardless of how ancient they may appear to you from your point of view, are still only the most recent trees to grow from the forest.

I use this analogy for two reasons. The first is to drive home the idea that you are a sapling growing on the edge of that forest, the result of the other trees slowly pushing out from the center as each generation is born, a process involving over five million years of evolutionary success. The second reason I use that analogy is because when I am in a session with a client and their beloved dead make themselves known, it looks as though they are standing at the edge of a forest just like this. However, instead of looking in toward the center, the client is looking outward, with the forest at their back.

Our second camp of ancestors is comprised of the blessed and sanctified dead. These are the trailblazers, leaders, and heroes that we look up to in life, and in the occult sciences we refer to them as the mighty dead. Unlike the beloved dead, whom we inherit, these are the ancestors we choose to venerate, the spirits who connect to us from a place of earned respect, and it is through studying their life that we summon needed inspiration for the road that lies ahead.

They aren't part of the forest in the way the trees are; they are more like the dense compost that slowly decays and turns the soil rich with nutrients so that the forest can continue to grow. We don't have to be related to

someone in order for them to be a catalyst in our own line of successes and failures; that honor isn't just reserved for our blood family.

Working with ancestors can be a deeply rewarding experience, as well as an excellent way to safely practice the arts of the Familiar Craft. This magic is not without its own real-world issues, however. For example, when working with the beloved dead, it may be difficult, if not impossible, to obtain information about who your ancestors were and where you came from. If you were adopted, you may be one of the thousands of children who were passed through a system and have no access to the documents necessary to find out who your beloved dead might be.

Luckily, we have science and technology, and for the first time in history we have easy access to a vast genetic database. With testing through resources like ancestry.com, we can now find out much about where we come from, possibly even find living genetic relatives!

For me, it is nice to know the stories of my ancestors, but there aren't a whole lot of them. From what I have been able to gather, once my ancestors on both sides migrated from Europe to the United States, they did everything to become just another normal American family and much of what history they kept is lost in time. What I do know from my family is that I am of German descent on my father's side and both Welsh and Scottish on my mother's. There is, of course, a possibility that there are more nationalities and even races represented in my pedigree, but I personally haven't felt the need to do a DNA test to find out.

Why Work With the Dead?

What makes the human dead so unique is that because they originate on the physical plane, they are powerhouses of energy. Because we have all of this energy, we are capable of becoming just about anything we want to become over time. As much as I cringe when people refer to the dead as "angels in

the ground,” in some sick, twisted sense it is possible that they really are an angel or that part of them is on its way to becoming one. In the same sense, when witches undergo a “green initiation” to activate the spiritual powers of faery both within their blood and their soul, they are queering their human energy and making it more like something resembling that of a fae’s. None of this is easy, and it all takes a lot of effort, but essentially this is what we are doing in the grand scheme of things. Our higher souls know what the game plan is, which is why we have to work so hard to glean some insight as to what that plan might be if we want the best possible outcome.

If it helps, it might be easier to think of it like this: your higher soul, that spark of God that separated from its maker, is on an epic journey to become itself. In order to do this, it must experience multiple lives, each a series of trials that will ultimately help that spark become something that we could never understand with our limited view. Each time it experiences a physical life, it creates both a primal and an ego soul, which are necessary for the process. Once the primal and ego souls expire, the higher soul moves on to the next leg of the journey. The higher soul is incapable of death, but the ego and primal souls are—only instead of it being death in the way that we see it, to the higher soul it is more like shedding fur or a release from a chrysalis.

When we work with the dead, we are working with the remnants of both spiritual and physical evolution. By doing so, we are awakening ourselves to the greater spiritual processes that are beyond religion and dogma. This is all valuable because the more sensitive we become to these processes, the better we will be able to identify them around us. Also, by working with the dead, we can better understand the process that we will eventually be undertaking at some point in our own future.

As mentioned earlier, the dead really only come in the form of either ghosts or ancestors, and working with them requires an understanding of what they are experiencing as well as being sympathetic to their process.

Because the dead are so close in frequency to us, for obvious reasons they are often the most easily identified type of spirit and are capable of causing direct impact in our lives.

Working With the Dead

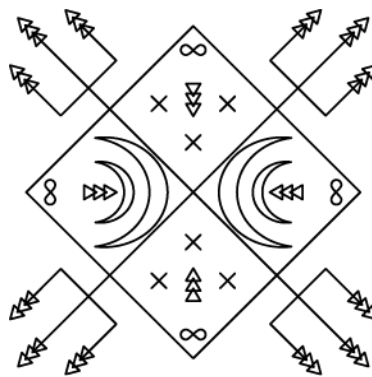
Any of the techniques listed in the second part of the book will aid you when working with the dead who might haunt a location or reside in the plutonian plane. Like any other spirit, they respond well to these practices. Our ancestors, however, are a slightly different story. In theory, those same practices could be utilized when working with them, but those methods are largely employed when practicing on a specific spirit that you wish to engage. While they may be useful in establishing waypoints within the forest, these methods aren't appropriate when working with the forest as a whole—and when working with the ancestors, we are tapping into the forest as a whole.

To work with them in a more meaningful way, you should build an altar for them and place it somewhere prominent. I have it on good authority that it doesn't matter where, just as long as you do it in a place where people will gather and it will be seen. You should place pictures of the ancestors you wish to work with on this altar. Perform regular prayers and meditations there and leave offerings of incense, white foods, favorite foods, and alcohol. Place fresh flowers there and change them out often. Create as much energetic traffic as you can and make an effort to engage these spirits as often as possible by asking for their wisdom and input. You should invite these spirits to important gatherings by calling out their name or leaving them a space at the table, and you should celebrate them on their death day.

Go to them with your concerns, go to them with your tears, go to them with your joy, and go to them in your moments of pride. Whenever you feel

weak, ask them to help you be strong. When you feel helpless, ask them to show you how to help yourself. Remember, they are a constant reminder that you can make it through anything.

Truth be told, the dead observe no hierarchy and have little order. Just as we are all out on our own journey in life, so, too, are they, and rarely do those journeys line up without intention. As a witch performing the Familiar Craft, you will find that the dead are inescapable and indistinguishable from the art; however, unlike angels, faeries, and demons, which can be more aloof, the dead are often readily available and willing to make an investment in you.



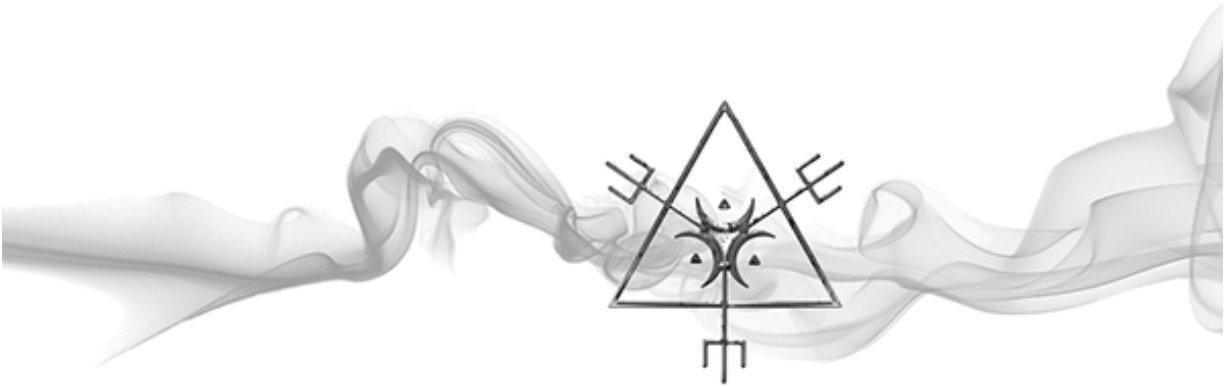
necromantic
seal of
hecate

Correspondences of the Dead

The dead respond better to personal artifacts rather than a specific stone or metal ally. I find that some crystals, gemstones, and metals, such as the ones listed here, actually enhance the connection and clarify communication between myself and the dead I am working with. Useful stones include smoky quartz, serpentine, sunstone, topaz, garnet, opal, moonstone, labradorite, moldavite, sapphire, selenite, smithsonite, sodalite, kyanite, emerald, pyrite, tiger's eye, cat's eye, marble, peridot, granite, and

wulfenite, to name a few. Brass is especially known for its usefulness when working with the dead.

[contents]



Chapter Twelve

Faeries

But we, that live in Fairy-land,
No sickness know, nor pain;
I quit my body when I will,
And take to it again.

Sir Walter Scott, *The Young Tamlane*,
Minstrelsy of the Scottish Border, Vol. II

Of all the classifications of spirits, those that fall under the category of faery are perhaps the most difficult to address in a book like this. We have lore pertaining to faery beings that goes back hundreds and thousands of years from all over the world and have collected volumes of information about them. What I offer you here is only an acute sampling of the amazing diversity within this classification. To approach this subject in one chapter is a lot like trying to squeeze the Grand Canyon into a shopping cart; try as we may, we are only going to leave with a piece, and hopefully it is the right one!

The reason the subject of the fae is so complicated is because they are our closest nonhuman relatives. Unlike the angels and demons, who are mostly cosmic in their origin, the fae are uniquely terrestrial and are deeply connected to our planet. They can be found in every environment, from the wetlands of Ireland to the mountains of Iceland and the deserts of the Middle East. They can be any shape or size, in the guise of any living creature, and have been here longer than we have. They go by hundreds of names and are known by each of us, even if we neglect that knowing.

In many traditions it is believed that the fae were the first inhabitants of the earth and that over time, as humanity's reach expanded, these beings retreated or faded back into the land. Some believe that they left altogether, some believe that they still shift back and forth between the worlds, and others, like myself, don't believe they ever really left. I think it is far more likely that with the rise of spiritual and religious structures that divorced us from the land and our connection to it, so too did our connection to the fae subside.

The connection of faeries and witches goes back as far as the practices of Witchcraft. Like angels and demons, faeries are a potential progenitor of the witch blood, and in some parts of the world witches are said to make pacts with the fae in order to obtain power; we will get more into this a bit later in this chapter. With the spread of Abrahamic tradition, the fae and anyone who worked with them were seen as allies of Satan, who was the first spirit on earth according to their tradition. Therefore, by decree of the church, the spirits of the earth became synonymous with the spirits of evil.

To the people of this age, that evil came in the form of disease, crop failure, death, and calamity, all natural forms of disaster. In time, just about everything—from infant death to infidelity—would be blamed on the fae, and, like all the devils we create, we would eventually reimagine them as harmless and comedic shells of their former selves.

One thing is for certain with the fae: nothing is true; nothing is ever as it appears. What I present to you here is mostly what I have drawn from my own personal journeys into this realm, with some necessary references to help fill in the blanks. What I give you is a portrait painted by one occultist as I attempt to provide some sort of map to the strange and otherworldly beings that we call the fae. Always remember: if you ask two fae the same question, you will get two different answers, and if you were to ask three, you would get five different answers.

What Exactly Are Faeries?

The fae are the spirits of the earth that exist outside of matter and the physical plane. Imagine an entirely different evolutionary process that took place right alongside our own, which started from the same origin as our own, but without the conditions of the dense physical plane to slow it down. In his book *The Faery Teachings*, Orion Foxwood says that the faery “live in a plane of influences, whereas humans live in a plane of effect.” We refer to this plane as the faery plane or sometimes just faery.

Like us, the fae are the children of the earth, which in the world of spirits makes them like our half siblings. In a manner of speaking, we share the same matrilineal heritage, and that heritage grounds us into the earth deeper than any root we could tap ourselves. This by no means guarantees that they will like you; most of them despise us—and for good reason. We are the family members that always come to dinner, eat too much, leave a mess, and talk the whole way through the meal. Some of them are more willing than others to make friends, but some of them actually can be quite hostile to us.

For the most part, the fae will always pick the side of Mother Nature over us. Why? Because they are connected to her consciousness and are often placed in charge of maintaining her specific needs. No place on earth is

without its faery folk or free from their influence. The fae's very existence is tied to the indwelling spirit of our planet. Sometimes they live close to our plane and sometimes they live in the most psychic domains in the faery realm, which we refer to as the kingdom.

The fae are remarkable beings who have an interesting backstory. This is where things get super weird and tricky. Each fae is a spirit that sprang forth from the earth's psychic field each time a new form of life emerged along the evolutionary process. There is at least one faery spirit born from each and every branch of evolution ever to exist on the planet, successful or not. Think of every division of life that has ever been on our planet each having a faery spirit attached to it. In addition, the descendants of the first spirits who came here—the ones who live in the rocks and minerals, whose essence sprang from a meadow or a spring such as the elves, dwarves, and trolls—are also known as faery. Some of them live on our plane, but the majority of them live on the faery plane.

The faery plane intersects with each plane associated with the physical world. It reaches far into our underworld and far up through our overworld. The beings that reside within the faery plane can exist on any one of those planes in any number of ways. As I mentioned at the beginning of the book, the originating frequency of Z energy that comprises all things can be divided into many subfrequencies. Using the model that I presented to you earlier, we mustn't get too caught up in the concept that the planes stack on top of each other perfectly. When we look at the faery plane and the physical plane side by side as bands of subfrequencies, the difference between them is more like the difference between AM and FM. They both ride the same current of energy, however are doing so at different wavelengths, each capable of carrying multiple bands of frequency (stations) within them.

.....

Because of his unique insight as a teacher and priest of the Black Wand of the Faery Tradition, I asked one of my partners and mentors, Storm Faerywolf (author of *Betwixt and Between: Exploring the Faery Tradition of Witchcraft*), to shed some light as to why a witch would want to develop a relationship with the fae and visit the faery realm.

WHY WORK WITH FAERIES AND THE FAERY PLANE?

by Storm Fairywolf

The realm of faery might best be understood as a layer of planetary consciousness that intersects our own. It is a plane of existence that underlies what we normally experience as the material world, and so it can be described accurately as being “in the underworld.” This is the magical realm of the hidden folk, the spiritual light within the darkness of matter, the “stars within the earth.” It is intertwined with the realm of the ancestors: the beloved and mighty dead of the Old Craft.

Faery, quite frankly, is huge. There are many hundreds (if not thousands) of different types of beings that might be considered “fae.” Originally meaning “things pertaining to magic or enchantment,” the word *faery* has been used for centuries in various ways that each refer to the existence of other intelligent beings that inhabit this earth and who have the power to affect this one. From the giants of old Norse myth to the Irish tales of “the little people” to the Middle Eastern *djinn* to the diminutive pixies of Victorian England, the fae are a vital part of the spiritual ecosystem of this planet, and as such their importance to the magical practitioner cannot be overstated.

There is no way to separate the faery and the witch. There is a long-standing history of witches and the fae working together, even to the extent of conflation between the two. It is through interaction with this realm and its inhabitants that a witch derives much of their power. Beyond any bounds

of time or culture, faery is the hidden inner workings of nature, the secret life behind the world of what is known, the spiritual impetus that encourages the momentum and creative diversity of all life. As witches we seek to align our consciousness to their frequency so that we can better perceive them and thus learn how to interact. When we are able to successfully gain entrance into their realm, we will soon come into contact with its denizens, and if we conduct ourselves properly, we may gain their favor and enter into a sacred alliance.

This alliance is symbiotic, with each participant receiving benefit from the arrangement, but the implications of that arrangement go far beyond the individuals involved. As humans continue to awaken to the other inhabitants of the earth and enter into co-creative relationships with them, the bond between what we perceive as the “magical” and the “mundane” strengthens, bringing the soul of the world into greater alignment.

A skilled witch must take many threads of possibility into account when weaving spells, and the faery denizens can certainly give us much in the way of perspective and hidden knowledge. Through faery we can better recognize the interconnectedness of all things, and through those connections we begin to make changes that will be far reaching.

.....

As Storm stated, working with faeries and their realm affords the witch both the ability to tune in to the interconnectedness of all things as well as the ability to make allies with whom a witch can work with to manifest substantial changes in their lives. Because we are so connected to these people and this plane already, developing a relationship with them is an easy next step along the journey to the places just beyond the veil.

My interactions with the fae have deepened as I have grown older. Once upon a time they were merely shadows in the forest during a hot summer day, but now they take on a much more visceral way of being with me.

They are allies and friends, and I don't mind seeing them at family reunions! What I learned over time was that we have a lot more in common with them than we think, and when we allow the instincts of our witch power to guide us during our interactions with them, there is an almost primal connection.

A parallel between the fae and witches that is worth mentioning is that in many traditions, including my own, the gods of Witchcraft are also the gods of the fae.

The Goddess of Faeries

There are many gods and goddesses associated with faeries, and each of these deities are also associated with witches. Any god of the wild and untamable tends to draw the same parallel. Diana, the Stregheria goddess of witches and the chief goddess of my tradition, Sacred Fires, is one such deity, and her connection to the fae is well documented both inside and outside of the occult.

One example comes from chapter 3 of Charles Leland's 1890 occult classic *Aradia: Gospel of the Witches*, called "How Diana Made the Stars and the Rain":

Diana was not known to the witches and spirits, the fairies and elves who dwell in desert place, the goblins, as their mother; she hid herself in humility and was a mortal, but by her will she rose again above all. She had such passion for Witchcraft, and became so powerful therein, that her greatness could not be hidden.

And thus it came to pass one night, at the meeting of all the sorceresses and fairies, she declared that she would darken the heavens and turn all the stars into mice.

All those who were present said—

"If thou canst do such a strange thing, having risen to such power, thou shalt be our queen."

Diana went into the street; she took the bladder of an ox and a piece of witch-money, which has an edge like a knife—with such money witches cut the earth from men's foot-tracks—and she cut the earth, and with it and many mice she filled the bladder, and blew into the bladder till it burst.

And there came a great marvel, for the earth which was in the bladder became the round heaven above, and for three days there was a great rain; the mice became stars or rain. And

having made the heaven and the stars and the rain, Diana became Queen of the Witches; she was the cat who ruled the star-mice, the heaven and the rain.

Another example of Diana being seen as a faery goddess comes from the footnotes of an 1895 New Variorum Edition of Shakespeare's *A Midsummer Night's Dream* (J. B. Lippincott Company, London). In his seventeenth footnote under the character list, editor H. H. Furness suggests that the character of Titania was modeled after the goddess Diana first by Ovid and, in return, Shakespeare:

It was the belief of those days that the Fairies were the same as the classic nymphs, the attendants of Diana: "That fourth Kind of spiritis," says King James, "quhilk be the gentilis [which by the pagans] was called Diana, and her wandering court, and amongs us called the Phairie." The Fairy-queen was therefore the same as Diana, whom Ovid frequently styles Titania. We shall be less surprised to find Diana in such company when we recollect that there is much in the Fairy Mythology which seems but the perpetuation of the beautiful concepts of primeval ages, of the fields, woods, mountains, rivers, and the margin of the sea being haunted by the nymphs, the dryads, and hamadryades, oreades and naiades.

Classifications of Faeries

There are many ways one might classify the fae, but, try as we might, the fae are no fans of classification. Because of this, it is difficult to get a clear image of what a fae may be up to or what, if anything, it may want from you. As witches and walkers between the worlds, we have the added difficulty of being mediators between humankind and the faery. Because of this we must be able to at least somehow identify the type of spirit we will be working with during our tenure as ambassador, so I have done my best to compile a list of things to consider when you are working with a fae.

Not all fae follow the same rules, and depending on location they may or may not have a typical monarchy and an easy to understand way of life. Another factor to consider is where and how they live. For instance, some fae live in our homes with us and require an entirely different approach than a more feral fae. The following classifications should allow you to identify

which type of fae you are working with. Always try to remember disposition, culture, kingdom, and race.

Disposition

The fae are often divided into two camps: the Seelie and the Unseelie Courts. This classification comes from a lowland Scottish tradition that saw the fae as being spirits of luck, fortune, and mischief. It was believed in those times, and still is today, that having an interaction with the fae would either bring about some great reward or a great tragedy; either way, the fae would tamper with fate.

The Seelie Court is known for its frequent exchanges with humanity, especially witches. They generally enjoy a working relationship with us wherein we make offerings and honor them with ritual, and in return they grant wishes, pleas for help, and keep the worst of the Unseelie Court at bay. They are not easily upset and usually give warning if they feel offended before losing their cool. Like all fae, the Seelie Court is particularly invested in upholding pacts, lore, and natural order.

The Unseelie Court, however, is known for bringing misfortune and calamity into our lives, and it is believed that for the most part they loathe us. There are a few exceptions; however, it is a general observation that the Unseelie would stop at nothing to rid the planet of our presence. To that end, they are nefarious and take more than a little pleasure out of seeing us squirm. They can be convinced to work with you, but there are few instances of this ending for the best. They have a habit of vampirically draining magicians who fall under their influence, so developing a relationship with an Unseelie is not advised.

Culture

The term *trooping faeries* traditionally refers to those fae who travel in bands or tribes along ley lines and through sacred places. These fae provide

a particularly ecstatic sensation; simply being near them will heighten the effects of any mind-altering substance one might be under. Many a drunken person has found themselves at the whim of a faery troop throughout history, according to popular lore. Troops may consist of the Seelie or Unseelie but tend not to veer off their path. Like a tornado of psychic energy, as the troop moves over the ley line they sweep up everything that is in their way and carry it off with them, including ghosts, other faeries, lost souls, and lost people.

Of course, to make things a bit more confusing, a troop may not travel at all but instead might take up residence around a secluded place. These communities are most often referred to as tribes. Tribes can range in size depending on where they are located. When visiting the faery plane these troops can be observed in the millions.

Solitary faery are the fae who do not belong to a band or tribe but instead roam on their own. We are most likely to encounter these fae on the physical plane than the others; however, solitary fae tend to be territorial. For the most part, solitary fae are known to be fiercely independent, but there are plenty of stories of these fae cohabitating with other spirits, even other Fae, so again: not all faeries follow the same rules. Solitary fae can belong to either of the courts but are most likely wanting to be left alone. Those that exist on our plane can be found within deep forests and caves or deserted places, often acting as guardian and caretaker of that land.

Solitary fae tend to be larger in stature and possess a lot of psychic energy. For this reason, they make formidable enemies and incredibly useful allies. The trick is in finding them. The best way is to visit faery and then meet, ally, and eventually work to bring them over here. The only problem with that is that if you want a faery who has influence over our plane, the best thing to do would be to find one that already exists here full time. These are not easy to find, and they require a bit of effort and courting, as well as the

ability to have a regular practice where you become one with the land they serve.

Domestic fae are faery who live and work alongside us and who tend to be invested in our families and our magic the most. In the lore of the Italian witches, these fae are referred to as the *lasa*, or the indwelling fae of the home. Domestic fae—typically gnomes, elves, and brownies—are known for taking part in the daily upkeep and running of the homes, farms, and land they live upon. Brownies, for instance, are said to do the leftover work the servants of a large house could not perform at the end of the day. They are also said to plow the fields and do menial tasks for homeowners when they are too ill to do so themselves.

Hobgoblins, on the other hand, are a type of Unseelie domestic faery who dwell within the home and mimic ghosts and poltergeists in order to scare people as well as to cause harmful mischief.

Kingdom

The kingdom refers to the place within the faery plane that particular fae are anchored to. Because the faery plane is on another wavelength of Z energy altogether, its reach is quite far, making the faery plane one of the largest planes, or subfrequencies, all unto itself. It covers enough territory of the Witch's Tree that it is considered to be its own world, similar to how we view the overworld and underworld. The faery races are divided into kingdoms, each with their own domain and their own sociological and ideological structures.

The kingdom of earth is joined with the physical plane in a sort of marriage. Fae who reside here are those whom we see out of the corners of our eyes and of whom we have the most stories. These fae are the gods of the early European tribes, the guardians of the forest, and the hidden helpers within our home. Those spirits we refer to and think of as elementals, such as the undines and the sylphs, are fae of this kingdom.

Beneath that is the kingdom of shadows, which is the home of the majority of the Unseelie and dark fae who come from the deep places like oceans, caves, and wells. These fae are not quick to make friends, nor are they tamable. Those we encounter seem to prefer to be left undisturbed. It is believed that within the kingdom of shadows there is a prison in which the king and queen of the Unseelie have been imprisoned along with their royal court. Part of the pacts we make, as well as the offerings we give to the fae during Beltane and Samhain, are reserved as tokens of gratitude for keeping the Unseelie locked away.

Above the kingdom of earth is the kingdom of light, a vast expanse within the faery realm that has not been explored thoroughly. We are sometimes taken here by our fae hosts; however, this place tends to be off-limits for the most part. The king and queen of the Seelie reside here in their palace of crystals. This plane is so high frequency that many conflate it with heaven.

Race

Lastly, we determine the faery's race. This is not always easy, as the fae tend to share similar features that can make them indistinguishable. Fae are also tricksters at heart, so they often disguise themselves at first until they get to know you better. The following are brief descriptions of the eight most popular races of fae that have been both documented throughout history as well as in my own journeys.

Trolls live in rocky places like mountains, ravines, cliffs, dams, and bridges. They are the descendants of the first spirits to roam our world. They prefer to be left alone and have turned away from humanity. Trolls are giants who have short tempers and incredibly long life spans. They are often in charge of stowing artifacts and precious gems, keeping secrets, and protecting untouched landscapes. Trolls are believed to particularly hate Christians and are said to be able to smell the blood of the baptized. Trolls can

be worked with to defend wild places against development as well as for other protective workings.

Dwarves are fae who live deep within the earth along veins of precious metals and ore. They are believed to be incredibly smart and capable of withstanding high temperatures. They are typically known to look much like ourselves, but shorter in stature; some reports say two to three feet in height. Dwarves aren't the most patient with us but are generally willing to work with us as long as we approach them with clear and precise plans. They enjoy offerings of dark beer and dark breads.

Gnomes are an incredibly friendly race of fae who are fiercely loyal to their communities. They typically live in tribes near sacred places or consecrated land. Instead of following a monarchy like most of the other races, gnomes are governed by a council of tribal elders. They are shorter than dwarves, generally six inches to two feet in height, and look similar to humans. Gnomes can be convinced to move onto property if it is consecrated by a witch. Bring a gnome statue onto the property and ask that it perform some task such as "help keep the population of beetles down this spring." Every day say hello to the gnome, and once a week leave it an offering of milk and honey or beer and bread. Over time, as you notice a change in the beetle population, bring additional gnomes onto the property and charge them similarly. Eventually you will encourage a bloom of gnome activity, and a tribe will form around your home.

Elves come in all shapes and sizes and are the fae who are most connected to the spirit of life. They shift in and out of the planes at will and hold the secret teachings of magic and science. Elves are monastic creatures, mostly solitary even when in tribes, and tend to devote their existence solely to a divine purpose. For this, they are headstrong and can be difficult to reason with when working with them. Elves mostly reside in the kingdom of light; however, some adventurers make their way onto other planes. Elves are easily found on the faery plane and favor those with just and righteous

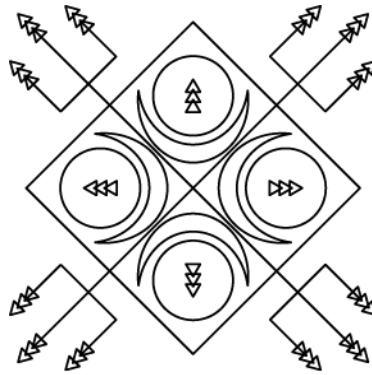
cause. Offer them sweet juices and wine, flowers and grain, or any other gift from nature.

Djinn are a very old race of fae who typically live in small troops and prefer dry tundra and deserts. They are blue skinned, have black eyes, and resemble smoke. They were once frequently hunted and enslaved by classic magicians like Solomon in order to build things and perform tasks. It is believed that the demons Solomon used to build his temple were, in fact, djinn from the local desert. For this reason, this already elusive spirit is even harder to find in our modern era.

Elementals are considered to be the collective of races that are born from the elemental frequencies of the planet. Gnomes are the elemental spirits of earth; in addition, we have the sylphs of air, the salamanders of fire, and the undines of water. Each elemental fae presides over the processes of that element on our plane. Sylphs look like sprites, butterflies, floating seeds, and sometimes small people with insect wings. Salamanders look like humans with long necks and speak with an abrupt tone. Lastly, undines, who live in bodies of water, especially the ocean and sea, look like mer-people, often seen with the torso and head of a human and the lower body of a fish. Elementals can be summoned into any vessel that contains their ruling element. They make excellent allies when needing to understand the balance and finer adjustments needed in order to make great works of magic successful. Calling upon them for council during such acts will ensure you get to see things from all angles. They can also teach us the mysteries of the elements, which of course becomes immensely useful when commanding those forces later on.

Goblins and howlings are the Unseelie faery that we tend to encounter the most on our plane. They exist in the thousands on the faery plane. Hobs, hobgoblins, and boggies are all members of the goblin race. They tend to dwell in homes and in abandoned buildings, living off of the food of the inhabitants or locals. Banshees, lorelei, and keeners all belong to the race of

howlings. Howlings are known for moaning, screaming, and howling, and for bringing despair wherever they go. They look like humans who have elongated mouths, as if their jaws have been dislocated. To witness one is a sure sign that calamity is not far behind.



faery seal of
hecate

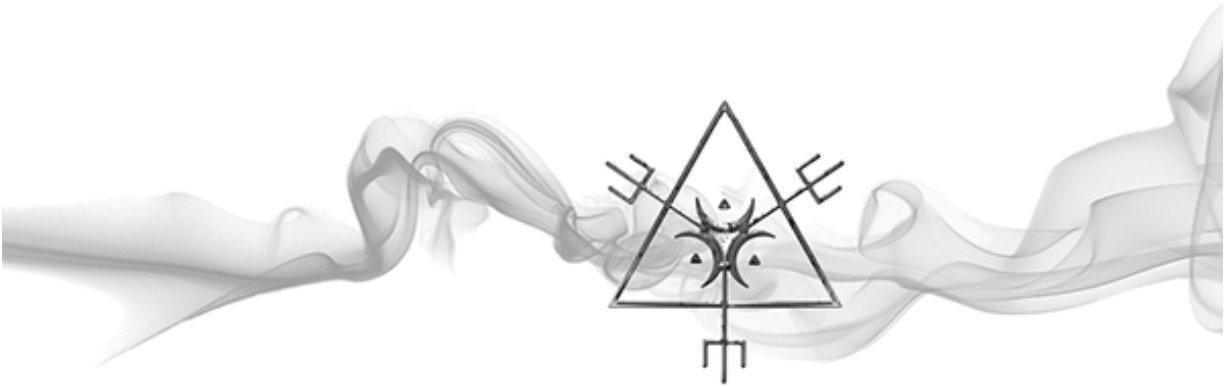
Fae Correspondences

Working with crystals, gems, and metals allows us to access the psychic frequency of a certain spirit or plane so that we may better tune in to its signal; in this case, spirits of the faery plane. Once we have tuned in, we can actually channel this energy and bring it forth into our world or funnel it to an appropriate goal.

The fae respond particularly well to crystals, gems, and metals, and I find that some of them, like the ones listed here, actually enhance the connection and clarify communication between myself and the faery I am working with. Stones such as stauroilite, serpentine, garnet, opal, peach moonstone, labradorite, sapphire, selenite, pyrite, amber, marble, soapstone, peridot,

emerald, jade, quartz, druzy quartz, and jet are all aligned with the Fae, to name a few. All faeries, except the dwarves, are repelled by iron.

[contents]



Chapter Thirteen

Demons

If I got rid of my demons, I'd lose my angels.

Tennessee Williams

Demons and witches have a love-hate relationship that generally comes in one of three flavors. Part of contemporary Witchcraft refuses to believe they exist at all, part of it sees them as misunderstood demigods, and the other camp tends to embrace them as spirits who can be useful allies. When we go outside of Witchcraft and into the parapsychological, demons take on a whole different relationship to humanity, one that both fears and respects them. Take it a step further, into the world of Spiritualism and psychism, and the relationship changes even more; suddenly these spirits have human roots rather than diabolical ones. There isn't really a consistent story about demons throughout history, but there are threads of similarity that can help paint a more complete picture.

I tasted all three of those flavors before finally deciding to go out and try to put the pieces together. Part of my problem wasn't the whole Christianized philosophy of demons that put me off personally, but rather that I had had some pretty crazy experiences as a psychic with demons that totally freaked me out. For a while, my theory was why go in the water after witnessing someone almost drown? My mother didn't raise a fool!

Then one day I found myself walking through the French Quarter of New Orleans, and I met a spirit that changed my mind. There is so much history and so much magic running through that city that my first time there I was overwhelmed to the point of sickness. I had underestimated my need for psychic protection and was so drained from the day and from all the energy that I failed to notice that I had picked up a stray spirit that was hungry! Eventually, after two days of nonstop nausea, I figured out what was going on and went to one of the Vodou stores for help. Just like out of a movie, a woman dressed in all white, with her hair wrapped, came out from behind the counter, grabbed my hand, and then placed a bottle of oil in my hand that had *sanctuary* written on the label.

I put a few drops on my neck, a few on my third eye, and, for posterity's sake, a few on my belly, and within a matter of minutes the nausea began to fade. The woman explained to me that it was a pretty common thing for people there on their first time and that the spirits had been quite restless, especially after Hurricane Katrina.

In the moments of peace that followed, I finally had the break I needed to scan my energy body and try to remove the attached spirit. I didn't want it anywhere near me. As I began to draft up a lofty exorcism in my head, the spirit chimed in. It could hear me thinking! "No need for that; sorry to have made you sick. It's what I do to people. I can't help it. But I gotta eat, man." My jaw hit the floor and I stopped dead square in the center of the sidewalk, causing a bit of a tourist traffic jam.

Trying to avoid looking like the crazy guy wandering through the streets talking to himself, I decided not to verbally respond but instead to go sit down, have a drink, and try to sort this whole thing out. Once I realized the spirit was able to communicate and was actually kind of sorry for making me sick, I thought, “What the hell? Let’s give this a shot.”

As I sat in a stone courtyard sipping my sweet tea, I started to ask this stowaway some questions, the first being, “Can you please stop whatever it is that you are doing to me?” Over the course of that chat I learned that he was a demon and that he had been conjured up by a practitioner of magic and then not fed. (This tends to be a theme in my life. I attract spirits other witches forget to take care of.) He was then left to basically wonder the streets looking for food, like so many other spirits. He didn’t want anything from me other than a bit of energy, and since I had so much he thought he could get an easy snack. I bought him a drink, left it for him, and then went about my day and made sure he didn’t follow by sprinkling a little salt and invoking an angel ally. By the end of the afternoon all the nausea was gone, and I finally got to enjoy my vacation.

The experience, however, got me thinking. It felt like what I imagine would be the psychic equivalent of coming face to face with a lion in the wild and coming back unscathed, perhaps even with a new love for lions. It was an adrenalin rush, and I wanted to know more! I have since spent time researching, summoning, and exorcising demons. I have made a few friends and have learned enough pieces to help construct a better picture of demons and their world.

What Are Demons?

The word demon, like the word angel, is an umbrella term that is used to describe many different types of spirits that can be found in cultures all throughout the world. The Christian idea of a demon is not Catholic,

Jewish, Buddhist, nor Hindu, and it is nowhere near the Vodou. We have a hard time agreeing on what they are, but as magical people we have been working with them in one way or another for thousands of years.

Demons, as I know them, are spirits that mostly originate from the unhallowed plane and essentially fulfill the function of angels, but they do so by creating chaos and destruction rather than order and structure. They are essential for a healthy ecosystem within the spiritual universe, and although they can be absolutely terrifying, the majority of them want nothing to do with us, let alone to possess our souls. Within the system I developed, demons can be divided into five camps, or races, all serving different functions: the unhallowed, devils, the fallen, imps, and mental.

The Unhallowed

The unhallowed are the souls or spiritual remnants of humans (and like species) whose life force has been twisted upon itself. Think of your life force as a vine that grows out from its roots in either direction. Sometimes a vine gets lucky and there is something that it can climb upwards, sometimes a vine is trained so that it grows into a specific shape like a topiary, but sometimes a vine grows normally for a little while and then something happens to it and it doubles over. Instead of growing out, it wraps upon itself and grows in such a way that it chokes itself and shrivels up at the root. When this happens to our life force, the result is an unhallowed demon. The unhallowed were once human, just like you and I, but something happened to them within their life that twisted their souls, distorting them into something that is dark and evil.

These are the demons responsible for involuntary possessions and spiritual terrorism, and they are the ones we should avoid working with in any capacity. Why? Because they are more like the super scary souls of insane people that are out to spread the pain. Think of it like this: it would be like working magic with a serial killer, rapist, or someone who is criminally

insane. These spirits can and should be exorcised if encountered; see page 155 for an exorcism ritual.

Devils

Devils are spirits who are like the ascended masters of the lower planes; most of them were human or faery, but instead of taking a path of ascension, filled with love and light, they chose to become free-range tricksters that sometimes band together in groups. I think of them as a chaotic but neutral force in the spirit world—they aren't exactly bad, but they aren't exactly good either. In early Christian myth, devils were spirits that you outsmarted and out-tricked. It wasn't until later, when the Catholic Church was looking to form a common enemy to appease its different sects, that the devil came about as he is depicted today.

Devils are the spirits that offer us deals in exchange for a piece of tobacco or perhaps a tiny piece of our life force, like a drop of blood or perhaps even a length off the end of your lifetime if the favor is grand enough. The problem is, these spirits don't just sit around waiting for us, we have to go to them. If they are on our plane, then chances are they are here doing someone's work; however, they have been known to show up just to steer us off-course long enough to make us vulnerable. They tend to have fun at our expense.

However, devils are mostly aware of witches and know that we can get the 411 on them pretty easily, so they tend not to be a problem for us so much as they do for others, especially those people who lack a developed sense of spirituality. We can conjure them, but I wouldn't venture to go see them on their plane.

The Fallen

The fallen are angels who function in the lower world, bringing order through chaos; among them are some of the remaining Nephilim. As an

occultist, nothing is more intriguing than the thought of a fallen angel—a being of pure grace that chooses humanity and self-rulership over mindless enslavement to a chaotic god. In biblical terms, a fallen angel is an angel that rebelled against god and was cast out into hell. Hell as we know it today is a fairly modern invention by the medieval church that was plagued by a collective subconscious that was full of fear. It is a far cry from its Hebraic roots and now resembles a factory of never-ending suffering rather than a place of solitary reflection and repentance.

If we choose to look at the world through their lens, Satan, when cast out of the heavens for disobeying the will of God, was not cast out and made lord of hell as a divine death sentence that declared him the enemy; he was sent there to reflect and make penitence for his crimes against the god of Abraham. But, for us, what is most important about the fallen angels is why they fell in the first place. If we follow the story of Malek T'aus, the peacock angel of the Yezidi people, we find that the discrepancy came when he chose to stay and be amongst humanity so that he could love them and be loved by them. As punishment, he was forced to have half of his body forever planted in the earth so that he could never truly become part of the heavens again. So, in other words, he chose to become part of the physical plane after spending time with our ancestors, and then was outcast because he chose us.

They fell not only because some of them loved us, but also because some of them taught us things that we should not have known, introducing technology to us that would eventually cause the collapse of our species, and the arts of magic and celestial spirituality, which were supposed to be banned from us. These angels fell from grace because they wanted us to have more than we had; they saw our potential and wanted to nourish us.

There is little that remains of them now except the witch blood passed to us by the Nephilim and a few twisted spirits that now reside somewhere in the unhallowed and chaos planes. Rarely will these spirits make themselves

known in our world. It is highly unlikely that you will encounter a fallen angel anywhere on the physical plane unless they are brought through ritually. These are spirits that should generally be avoided, though there are some that can be contacted and worked with ritually.

Imps

Imps are a class of demons that boast large numbers but are the weakest in strength. Imps make for great servitor spirits, they are generally friendly and appreciative of what Malach and I call an honest living. (Basically, they will work for food!) These spirits sport the classic red and black features and are considered to be the working class of the demonic realms, as well as the first peoples of the Chaos plane. Imps are a lot like a faery race, presented features and mannerisms, even temperaments all could be mistaken for a faery if you were unable to discern psychically. They are shape shifters and are generally quite good at retrieving information for you. Once you make nice with an imp, you can dedicate a divination system to them and in exchange for candles, alcohol, or money they will spill the beans!

Imps are easily summoned and because they can be worked with so easily, they make a great first demon for those who want to work with demons. What I particularly value is that these spirits, like your familiar and spirit guide, grow over time and can be used as an aid in exorcisms and space clearing if you develop a relationship with them.

Mental Demons

Mental demons are different from the other demons because they are typically small parasitic spirits associated with alcoholism, addiction, personal abuse, and self-sabotage, as well as depression and anxiety. These are very difficult to discuss because they both come with these issues and also cause them. So if you are battling depression or an addiction, in

addition to getting medical help you should approach the problem by also raising your frequency. Again: cleansings, meditation, prayer, being artistic, etc.—all of those things that make you feel good and uplifted—are exactly what you should do to raise your vibration and make it inhospitable for lower-frequency beings like mental demons.

I had debated over adding this category; however, it occurred to me that when I scan someone's energy body, if these entities are present, they are certainly noticeable. Since they only serve to bring chaos into our lives, my assumption is that they have to be part of the demonic realms, even if they are created and manifested most likely by us in the first place.

Why Work With Demons?

Demons are tricky to discuss for many reasons, but make no mistake, witches have been working with demons for just as long as we have been working with any other type of spirit. There's an obvious unfairness to it all. I dare say that if demons weren't given such a bad reputation by the dominant religious factions, they would probably be much less of a mystery and much less of a scare. There is something about demons and the way they tap in to our own subconscious anxieties and fears that makes them so threatening—or liberating to the right type of person. They are attuned to that darker part of us, to the part of us that is perhaps not the best person or at least not the best version of ourselves. Unlike angels, who (almost annoyingly) just want us to get over our crap and evolve already, who act like the friend who is convinced she knows what is best for you and gets annoyed when you don't listen, demons are more than okay with letting us get away with indulgence, like the friend who brings over pizza and a pack of cigarettes. Don't count on them to steer you in the direction of your highest good, and don't expect their help to be free; we always pay for our

indulgences one way or the other. Sometimes you just want to live deliciously and taste the richness of life, and demons are all about that!

Now, all that being true; when it comes to the demons that we can do magic with, there are added benefits that other spirits don't have. Demons, because of their chaotic frequency, can unravel woven and/or spun threads of magic and energy, so you can work with a demon if you want to unhex yourself or unravel any unwanted energy that has manifested in your life. It is useful magic capable of bringing about major change when needed.

The only trick is to not spend all your time with demons. Long-term exposure could bring destabilizing elements into your life, and who needs that if it isn't planned in advance? To avoid calamity, work with them in moderation and perform regular cleansings on yourself and the space you work with them in. You should also never work with a demon, especially during the initial stages, without the aid of your familiar and/or spirit guide and a circle. We don't need a circle for everything, no, but we should always cast a circle in the case of demonic exchange until you can find out what kind of demon it is and what the splash radius of its frequency is.

Where Are Demons Most Likely to Be Found?

Demons are just about everywhere, but there's no need to be freaked out. Without them we would not be able to deal with the simple realities of life, and we would likely be very boring people. They can be found in the urge to just go ahead and smack the person who won't shut up, the desire to eat one extra piece of cake, the righteous rage that forces you to blog before processing, the sadness of a breakup, and the gut-wrenching pain of drug addiction. Though the idea of them makes a lot of people uncomfortable, they are wrapped around all the demands and challenges we face. We can't fault them for their work, they are responsible for keeping the universe in working order and our species progressing. Even if we don't want to admit

that the darker aspects of ourselves have a lot of sway over us, we don't have to: the demons are doing it for us. They create change through chaos, and sometimes, if we aren't paying attention, those demons can get the best of us.

I mean this both literally and metaphorically. I think it's healthy to suggest that all spirits are a type of energy we tune in to. Sometimes we are tuning in to these things without direct effort, though, and before we know it they are active members of our lives. For the most part, the demons that we have a negative interaction with, like with the faeries or angels we have a negative interaction with, are all the types of spirits we would exorcise without question. There aren't many of those, and the ones that do exist are mostly mental. And let's be honest: if there is a demon such as alcoholism or depression, it won't be exorcised with a spell alone. Those spirits must be exorcised from the mind, body, and spirit—the three souls—and each requires its own exorcism and healing process, and we can't do those things alone.

So if you are looking for demons, perhaps the first place to look is within. This also means that we have to pay attention to human behavior when looking for malicious demons, as generally they congregate around people who live sad or self-destructive lives. Also look around for hotbeds of calamity or misfortune.

Those demons not related to the destructive parts of our species are quite agreeable to work with, but they are rarely anywhere near our plane. To get their attention, we have to go to them, otherwise they want nothing to do with us. I have it on good authority that most demons find us fickle and difficult to work with, so really, unless they are being worked with, they just aren't around.

How Do Demons Communicate?

Well, this entirely depends on you and how hard you make it! As with any type of spirit, it is all about tuning in, so the more you expose yourself to the frequency of demons by flying to their plane, the better at communicating with and sensing their attempts at direct psychical contact you will become. They mostly do the usual stuff—light touching, sudden rushes of inspiration, subtle nudges to question the status quo, etc.—but there are a few things that tend to be toned specifically toward demonic contact.

More so than any other spirit, demons communicate with us through our dreams. In addition to messages in our dreams, demons also communicate through animals and are responsible for those random late-night howls that remind you, just for a moment, that you are not the only thing that goes bump in the night. Like angels, demons will leave shiny pennies and other amounts of money for you to find laying around, as well as feathers, animal sheddings, and bones.

Demonic Order

The demonic order of things is way more skewed than it is with the angels. Angels, being entities of order, naturally developed into a giant conglomerate of well-managed cogs all working in unison (seriously, they remind me of the Borg for the most part). But demons, in contrast, have done the exact opposite. There are few demons who have allegiances to speak of; while there are tribes of demons that reside all over the planes, mostly found on the chaotic plane, the vast majority of demons are solo agents. Demons also appear to have their own religions and spiritual orders, which quite frankly keeps them too separate to band together with any great purpose.

They can thrive in the darkest recesses and vilest pools of energy that would turn our souls inside out. It is their nature to deal with and be of

those things, as it is ours to follow the call of the witch blood. They can help their existence no more than you or I, but they are not to be pitied. They should be fiercely respected, like a great cat roaming the Sahara.

For the most part, demons keep out of sight and out of mind, and that is just the way they prefer it. What is chaos to us is utterly mundane for them, so they tend to be quite hardy spirits regardless of their alignment. What I found to be most interesting from my work with them is that demons prefer to be left alone so they can carry out their procedures unseen, but not all tribes subscribe to those ideas and philosophy. The Abrahamic tribe of demons, for example, sticks out like a sore thumb in the demonic world because they draw too much attention to themselves.

What separates them the most is their degree of sentience. There are more demons who are running on very low and basic instincts than there are those who have free will and are capable of following their own path and making their own decisions. Those that are sentient tend to collect those who aren't and organize them into pools of spirits, or legions, as the demonologists like to refer to them as. The larger the legion, the more powerful the demon and its tribe.

There may not be a large overstructure that puts each demon in a specific place that we can dive into, but there are a few tribes that have been working with witches for quite some time. There are also a few demons that bear mentioning; however, we run into the same problem we did with angels: most of what we know comes from the teachings of Christianity, its mystics, and its aristocracy. Finding information on demons divorced of the religion of Abraham is basically impossible at this moment.

Solomon's Demons

Perhaps some of the most cherished occult teachings come from the Jewish tradition of King Solomon, who was able to entrap demons and force them

to perform acts of low magic (which is essentially when you get demons to do the heavy lifting for you). With the aid of his trusty ceremonial circle, he trapped, compelled, and enslaved some seventy-two demons, each of which ruled over several legions, and forced them to build his temple for him.

The names of the demons and their operations would change and shift hands over a few hundred years and see several different versions before they would eventually end up in the British Museum. In the late 1880s S. L. MacGregor Mathers and Aleister Crowley transcribed and annotated the various documents into a single functioning manuscript, which they called *The Lesser Key of Solomon*, or the *Goetia*.

In this system demons are summoned using complex seals that have been carved into various metals associated with each demon, as well as marking the body with sacred seals and drafting a circle nine feet in diameter containing additional seals and talismans. The system is complex and is really only applicable to the initiated and the wealthy, leaving much to be desired in the way of grounded application. It looks more intimidating from the outside than on the inside.

Crowley believed that spirits were both aspects of the mind and self but also entities unto themselves. To him, working with these demons was both a way to master himself and his subconscious but also have direct contact and influence over the spirits that were attuned to those special regions of his being. In the first chapter, “The Initiated Interpretation of Ceremonial Magic,” he attempts to clarify this sentiment by saying,

But can any of the effects described in this our book *Goetia* be obtained, and if so, can you give a rational explanation of the circumstances? Say you so?

I can, and will.

The spirits of the *Goetia* are portions of the human brain.

Their seals therefore represent [...] methods of stimulating or regulating those particular spots (through the eye).

The names of God are vibrations calculated to establish:

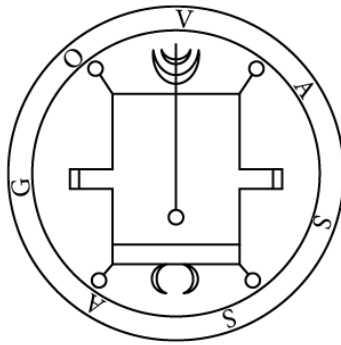
- (a) General control of the brain. (Establishment of functions relative to the subtle world.)
- (b) Control over the brain in detail. (Rank or type of the Spirit.)

(c) Control of one special portion. (Name of the Spirit.)

A devoted study of the seventy-two demons is thought to bring about the capacity for an incredible amount of magical power and otherworldly influence, which can compel the magician into wealth, luxury, and opulence. Solomon commanded each of the seventy-two spirits into a copper jar (the origin of the genie—*djinni*—in a bottle comes from this), where he kept them and commanded them to do his bidding.

Of the seventy-two, I have found, along with many magicians, that the demon Vassago is the most helpful to those starting off in demonic magic.

VASSAGO.—The Third Spirit is a Mighty Prince, being of the same nature as Agares. He is called Vassago. This Spirit is of a Good Nature, and his office is to declare things Past and to Come, and to discover all things Hid or Lost. And he governeth 26 Legions of Spirits.³



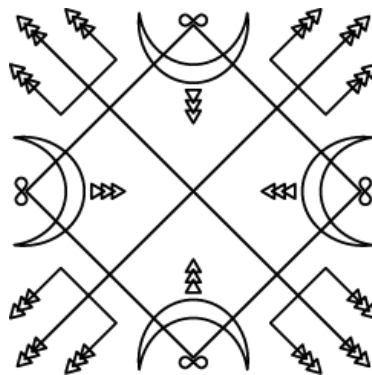
seal of
vassago

A Different Type of Demonic Magic

Like the magic of angels, demonic magic doesn't have to be rooted in the ceremonial in order for it to work. I have worked with the Solomonic demons both within the confines of the Goetic structure and outside of it with much success. I believe it is important to understand the purpose for the operations rather than to get caught up in performing them, but that sentiment is not always shared. There appears to be a divide between the

way these spirits are worked with ceremonially and the way they are employed from a folk magic perspective. If a witch were to employ the same methods to attract and discern angelic spirits to the demonic, they would be surprised to find little difference in practical application. Follow the same procedures and expect similar results.

For the most part, approaching demons in magic is just like any other part of the job, and they respond very well to the Keys of Hecate. Working with crystals, gems, and metals allows us to access the psychic frequency of a certain spirit or plane so that we may better tune in to its signal. Once we have tuned in, we can actually channel this energy and bring it forth into our world or funnel it to an appropriate goal.



demonic seal
of hecate

Demonic Correspondences

Like angels, demons respond particularly well to crystals, gems, and metals, and I find that the following correspondences enhance the connection and clarify communication between myself and the demons I am working with. Try using onyx, ruby, smoky quartz, serpentine, sunstone, topaz, garnet, opal, black moonstone, labradorite, moldavite, sapphire, selenite, smithsonite, sodalite, kyanite, emerald, pyrite, tiger's eye, cat's eye, marble,

soapstone, peridot, or fuchsite, to name a few. All metals can be used to access the demonic realms, especially brass and copper.

[contents]

3. Mathers et al., *The Goetia: The Lesser Key of Solomon the King*.



Part Three

The Grimoire of 33 Spirits, or the Book of the VEXNA-KARI

For ours is the power and the glory, because we are capable of visions and ideas which are ultimately stronger and more enduring than we are.

Anne Rice, *The Witching Hour*

I sat there alone in my office, stonefaced and confused. “Thirty-three? *Thirty-three* spirits? You want me to do *what?*” Malach had never directly asked anything of me like this before. Usually if he had a request, it was easy to fulfill and done without any sort of negotiation on my part. But this was something different, and I could tell that for him it was personal.

“There are thirty-three of them, each waiting for you to introduce them to other witches, each waiting for you to write about them. It’s not going to be easy, but we think it is time. There is a lot of work,” Malach said, “but we can do this.”

So, with only the slightest of hesitations, I resigned myself to the idea that there were spirits—thirty-three of them, in fact—who were waiting for me to sit down and start channeling. After all, at the very least I would get a few names and share them with my students, and I was going to be spending some serious time with my favorite spirit! However, it wasn't that easy. Like all good stories, this one has a plot twist.

I met them one at a time; Sugar Momma was the first. She came to me right after Malach set me on this course and was immediately helpful. She was rich and luscious and her energy filled up the space around me like honey. Shadow King was the second, and then I met Big Daddy and Good Samuel. But it wasn't until I met the VEXNA-KARI that all of the pieces fell into place.

The VEXNA-KARI, as you will soon discover, are three of the remaining progenitors of the witch blood. They are the souls of Nephilim who reside somewhere between the angelic plane and the physical plane and are the initiators of this whole trek. Malach, being an angel himself, is quite good friends with the VEXNA-KARI and informs me that it is them who reached out to us in order to bring about these spirits into our world. Allied with the Queen of Witches, they are the most powerful spirits I have ever come across in all my time as a medium. They are the three headmasters of this grimoire.

We will discuss them in detail soon; however, it is important to know that they are the gateways for this magic. The VEXNA-KARI, along with Hecate and Malach, are the reason this work is being presented to you. It is only through the development of a relationship with the VEXNA-KARI and the Witch Queen that the other thirty spirits will remain loyal to you, and therefore this work requires the utmost diligence.

This system of magic requires very little compared to some of the other grimoire traditions out there. Aside from individual offerings and supplies for fetishes, if you choose to take it that far, you will only be required to get

the items needed in order to summon the VEXNA-KARI. Once you are allied with them, all you will need to regularly maintain contact are the vessels that correspond with the three of them. To make this easier, you should always practice these magics at the Witch's Tree.

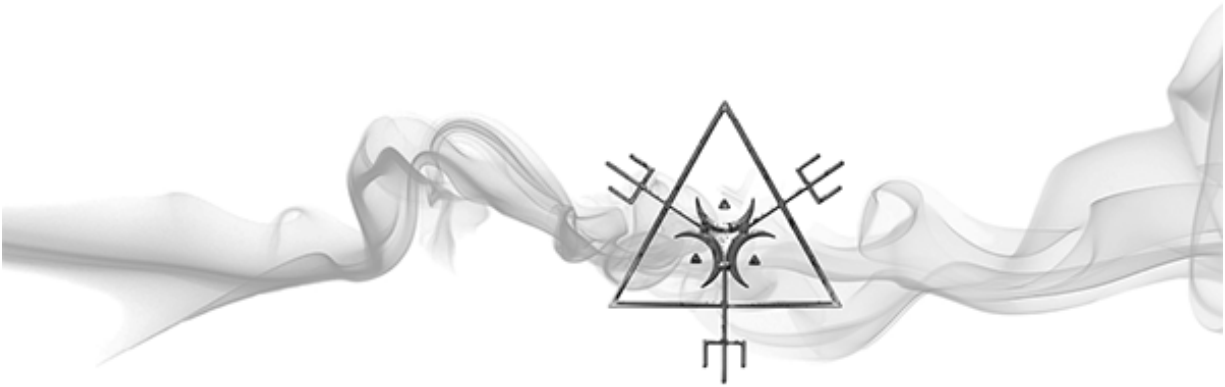
Each spirit was put through the ringer in regard to its intentions and motivations, and is bound to a strict code of operations by the VEXNA-KARI. However, it is still an excellent idea to practice the discipline of discernment and investigate each spirit for yourself before inviting them into your life as a fixture. Just because these spirits passed all of my tests doesn't mean they will pass all of yours!

These spirits are working with us for two main reasons. The first is that each of them is connected to Witchcraft in some way. Some have been the familiars of witches, and a few of them were spirits that were created by witches to serve but never ceased to exist once their masters did. Essentially, they are a coven of thirty-three lost or forgotten familiar spirits that all converged around a central priesthood of Nephilim, the origin of the witch power and the first to have the witch blood. But they aren't just working with us out of niceness; they need us, which brings us to the second reason they work with us. In exchange for their services and loyalty, like all spirits, these spirits expect compensation, which is then used for them to grow and amass energy. Because they have been in these relationships for a very long time, they know that the most efficient way to become powerful as a spirit is to work with a witch. By allying with us, they get a chance to be nourished and respected and ultimately to gain influence, not only in their world but in all of them. They want power just as much as we do; they just have to go about it in a different way. Luckily for all parties involved, this provides an advantageous platform for those who dare to thrive in a mutually beneficial relationship.

My only advice at this juncture is to have a bunch of fun, challenge yourself, and, of course, play safe. These spirits are uniquely helpful and are

all attuned to the witch power in their own way. Each of them will bring blessings to you if you allow them and are capable of becoming lifelong allies who introduce you to their friends!

[contents]



Chapter Fourteen

The VEXNA-KARI

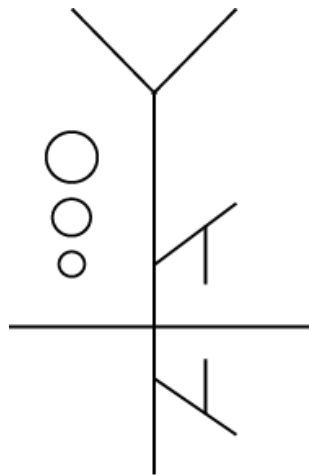
The domain of witchcraft is the realm of the unseen and the point at which it impinges upon man's psyche...

Paul Huson, *Mastering Witchcraft*

The VEXNA-KARI are an astral priesthood of Nephilim that reside in a subplane just between the angelic and physical planes. Unlike the others of their kind that we are most used to hearing about (those that were born of the daughters of humanity and who became the giants and tormentors of antiquity), these Nephilim were born as beings of space, time, and energy. Bodiless at birth, they were unable to dwell as physical beings on our plane and were stowed away in the angelic plane, where they still reside and have avoided conflict for some time.

VEXNA-KARI is the name of their order, with members possessing a unique name or title that is an obvious variant. There are three of these spirits—VEXNA-KARA, VEXNA-KARO, and VEXNA-KARU—who preside over a coven of thirty spirits; all of whom can be made familiar if

the three are courted. VEXNA-KARA appears to be the supreme of the three and governs over the celestial preternatural forces of space. VEXNA-KARO presides over the forces of time, and VEXNA-KARU presides over forces of energy.



the vexna-
kari

Being the descendants of Nephilim ourselves but rooted in the physical plane just as much as the VEXNA-KARI are rooted in the angelic plane, we are able to harmonize with these spirits and use our witch blood to trace back through our ancestral memories and further activate our witch power. The more time we spend under their tutelage, the more gifts they bestow.

There are varying degrees of connection and intimacy we can develop with the VEXNA-KARI, and depending on your overall intentions they are more than likely willing to oblige. For most of us, this relationship will develop naturally over time; once you have communed with them and performed the Nephilim fire ritual, they will make themselves available to you when needed and will help to facilitate the meeting of the other thirty spirits. If you want to take the relationship deeper and the VEXNA-KARI are interested in working with you as spirit teachers, then perform the Rite of Treatise, which will ally your power with theirs. Once you perform the

Rite of Treatise, you will be able to work with the other spirits deeper as well and will be able to work with them as spirit mentors in their respective fields. Some of you may not jive with the energy of these spirits, and that is okay; however, that will dramatically limit your ability to work with the other spirits under their direction.



vexn
a-
kara

VEXNA-KARA

Standing quite tall, with sapphire eyes, black wings, and golden skin, the chief of the VEXNA-KARI holds sway over the cosmic forces of space. Sexless but masculine, this spirit holds court over the other thirty-two as their high priest. VEXNA-KARA (KARA for short) is the offspring of a human mother and angelic sire and was one of two born. Under the protection of Hecate since birth, KARA is close to the Witch Queen and is often called upon to aid witches.

KARA comes as a crow, a raven, or a beetle, and this spirit should be summoned at dusk or midnight. Specifically, KARA helps to make sense of the cosmic nature of things and their outcomes, and KARA is a very protective entity when one in their charge is threatened. Work with this

spirit in all matters of astrology, exorcism, protection, and when in need of a befitting familiar.

KARA's symbol looks like a capital Y with two outward bent appendages and is crowned with a triangle. To petition KARA, open the gates of Heka in your prepared ritual space, draw this symbol in gold on a white candle, and chant "VEXNA-KARI, VEXNA-KARA-KARA!" repeatedly for several minutes until you feel the energy shift around you. Light the candle, and then make an offering of any three pieces of precious stones or metals (no matter the size) and place them on a window overnight. In the morning after the sun begins to rise, place these offerings in a white or clear bottle or jar made of either ceramic or glass. On this bottle place the golden sigil of KARA. Allow the candle to remain lit for as long as you can keep an eye on it. Snuff out when you have to leave or sleep, but relight it as often as possible and chant this spirit's name.



vexn
a-
karo

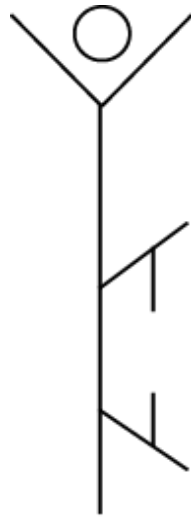
VEXNA-KARO

Like KARA, VEXNA-KARO (KARO for short) is tall and radiates intense energy, with black eyes, silver skin, and white wings. Though sexless, KARO has a much more feminine energy and is frequently seen carrying a

disk of silver light like a shield. KARO is the result of a human father and an angelic sire (yes, KARO had two male parents).

KARO comes as a moth, a bee, or a wasp, and this spirit should be summoned in the late afternoon. KARO is uniquely gifted with the powers of prophecy and mediumship with the dead and is known for being the natural predator of shadow beings and other smaller parasitic spirits. Work with this spirit for all matters of psychic development, when needing a clear answer from a spirit, or if you fear that you are drawing the attention of unwanted spirits.

KARO's symbol is the shape of a capital Y with two bent appendages and is crowned with a diamond. To petition KARO, open the gates of Heka in your prepared ritual space, draw this symbol in silver on a white candle, light it, and chant "VEXNA-KARI, VEXNA-KARO-KARO!" repeatedly for several minutes until you feel the energy shift around you. Make an offering of any three pieces of gemstones or metals (no matter the size) and place them on a window overnight. In the evening after the sun sets, place these offerings in a white or clear bottle or jar made of either ceramic or glass. On this bottle place the silver sigil of KARO. Allow the candle to remain lit for as long as you can keep an eye on it. Snuff out when you have to leave or sleep, but relight it as often as possible and chant this spirit's name.



vexna-
karu

VEXNA-KARU

VEXNA-KARU (KARU for short) is the third and final priest of the Nephilimic order. Tall and copper skinned, with the speckled wings of an owl and copper-colored eyes, this spirit rules over the universal forces of energy and magnetism. KARU was sired by an angelic father and a human mother.

KARU comes as an owl, a locust, or a cricket, and this spirit should be petitioned in the early morning. Presiding over the conceptual forces of energy, KARU is capable of causing change by causing events to either proceed or stop on your behalf. Work with this spirit whenever you have need to stop or begin the forward motion of events in your life as well as when you need to draw forces to you or repel them away, or when you need help unlocking the hidden frequencies within plants or objects.

KARU's symbol is copper and in the shape of a capital Y with two bent appendages and is crowned with a circle. To petition KARU, open the gates of Heka in your prepared ritual space, draw this symbol in copper on a white candle, light it, and chant "VEXNA-KARI, VEXNA-KARU-

KARU!” repeatedly for several minutes until you feel the energy shift around you. Allow the candle to remain lit for as long as you can keep an eye on it. Snuff out when you have to leave or sleep, but relight it as often as possible and chant this spirit’s name. Make an offering of any three pieces of gemstones (no matter the size) and place them on a window overnight. In the morning as the sun rises, place these offerings in a white or clear bottle or jar made of either ceramic or glass. On this bottle place the copper sigil of KARU.

The Nephilim Fire

The Nephilim fire is conjured to commune and summon the VEXNA-KARI but can also be used in all acts of exorcism or banishment as a tool to quickly raise the vibration to make the environment inhospitable to lower frequency beings that are not aligned to your will. The Nephilim fire can also be used to bless and purify fetishes, bottles, ritual dolls, and tools.

This spell is a souped-up version of the old Strega “witch’s fire,” which involves burning fuel of some kind (generally 70–91 percent alcohol) over purified salt. Unlike the witch’s fire, however, the components to this spell are slightly more complicated, and the fuel should be prepared in advance by steeping the herbs and woods in the high-grade alcohol for at least twenty-four hours. I have a bottle of this perpetually steeping on my shelf. When it gets low, I just add some more alcohol to the bottle and let that steep till next time.

This can get hot and fummy, so when doing this make sure you are outdoors or in a well-ventilated area, and, as always, practice fire safety.

For the Nephilim fuel, you will need:

- A glass jar or bottle

- Oak leaves (fresh or fallen—I think the fallen smell the best!)

- Rue

A piece of gold
Mandrake root
High John root
High-grade alcohol

To make the fuel, fill the jar or bottle halfway up with oak leaves and rue. Put in your piece of gold, mandrake root, and High John root, then fill up the jar completely with the alcohol. This should be prepared on a Sunday and should rest for at least one night before use. On the bottle or jar draw the seal of the VEXNA-KARI in gold.

For the fire, you will need:

Nephilim fuel
White salt (*not* Epsom)
Black salt (Commercially available in most places but can also be prepared a number of ways, such as by burning the nine sacred trees together and mixing their ashes with salt, by mixing lamp black in with salt, or by dyeing the salt.)
A firesafe bowl or cauldron
Matches

Activate the first and second Keys of Hecate. Fill your firesafe bowl or cauldron three-quarters of the way with white salt and level the salt so that it is flat (but do not pat it down too much). In the center, over the white salt, take your black salt and draw the sigil of the VEXNA-KARI. Hold the fuel over the salt and tune in to the frequency of the VEXNA-KARI, and once you sense them, pour about 15 ml (or 3 teaspoons) of the fuel over the black salt and say:

By the alpha and the omega, the blood of my blood,
the witch power in my veins, I summon the VEXNA-KARI
in the name of Hecate! Be here now!

Strike your match and then light the fuel in the center of the salt. The fire will burn for about three to five minutes, which is just long enough for you to be direct and call upon them. Once the flame goes out, they are there.

The Rite of Treatise

Once you have worked with each of the VEXNA-KARI and have been properly introduced through your own means, you will want to formalize your relationship to them in order to receive their protection and to gain admittance into their order as an ally. To do this, we perform the Rite of Treatise, a ritual designed to fully harmonize the VEXNA-KARI and ourselves so that we are all on the same page. The oath that has been drafted to be part of this treatise has already been negotiated on your behalf. You will want to follow the outline presented here but will also be responsible for negotiating any terms that you feel might need to be more clearly defined for your taste.

The Oath

By the authority of Hecate, I enter this agreement with an open mind and an open heart of my own accord and do so of my own free will. In exchange for service, loyalty, and dedication, I shall take on the responsibilities of caregiver to the thirty-three. As long as they be true and faithful and never lead me astray, I will feed them and give them a place to stay. Twice a year, when the worlds turn, I will be there at the Witch's Tree, reaffirming my bond. They shall not be strangers in my home, nor will I be in theirs. For all our days, so shall this be.

Once you have performed this rite, you will be required to reaffirm or renegotiate your commitment to them twice a year, during astrological Beltane (Sun is 15 degrees Taurus) and at Samhain (Sun is 15 degrees Scorpio). To renegotiate, perform the ritual again and add your new terms if

needed. To reaffirm, however, you merely need to perform the chant, make the offering again, and spend time on those days in meditation or in soul flight, communing with them.

This ritual requires you to give three drops of blood in order to empower the vessels and seal the deal. As long as you don't have to renegotiate and can reaffirm your commitment twice a year, you will only have to do this once. I recommend getting a diabetic lancet to make this easier and more sterile.

You will need:

- Parchment paper and scissors

- Gold paint (or metallic pen)

- Silver paint (or metallic pen)

- Copper paint (or metallic pen)

- Paint brush

- The three bottles/jars (from working with each of the VEXNA-KARI)

- 3 drops of blood (one for each seal)

- A freely given feather (find this in nature)

- A shell (or remnant from a sea creature)

- Freely given fur (your cat or dog brush will have this)

- A large pinch of frankincense

- A large pinch of myrrh

- A large pinch of copal

- An offering of your favorite incense

To perform the Rite of Treatise, you should first prepare the sigils by painting or drawing them on the parchment paper and then cutting them out; you may need multiple pages. Each triangle should have a base of at least three inches. You should also hand write the contract on parchment paper and have that ready off to the side. Once you have cut them out, arrange them so that they are overlapping and touching.

Stand over them, trace a triangle of white flame over the paper sigils, and tone the vowel *ohm* as you send this triangle into the parchment sigils. Activate the fifth and seventh Keys of Hecate. Chant “VEXNA-KARI, VEXNA-KARI, VEXNA-KARI” three times. Prick your finger, offer one drop of blood onto the center of each seal, and say the name of the corresponding priest. Fold the points of each triangle inward toward its center so that it covers the central circle entirely. Once each seal has been folded, place them in their corresponding jars or vessels. As you do this put the feather, shell, and fur in the corresponding vessels: the feather for KARA, the shell for KARO, and the fur for KARU. Activate the eighth Key of Hecate, and in the center of it light a Nephilim fire. Pass each vessel over the fire while saying:

Askei kataskei eron oreon ior mega samnyer baui phobantia semne!

By Hecate, I bless this vessel and make it pure—a living body for the VEXNA-KARI! Enter this vessel and be here now!

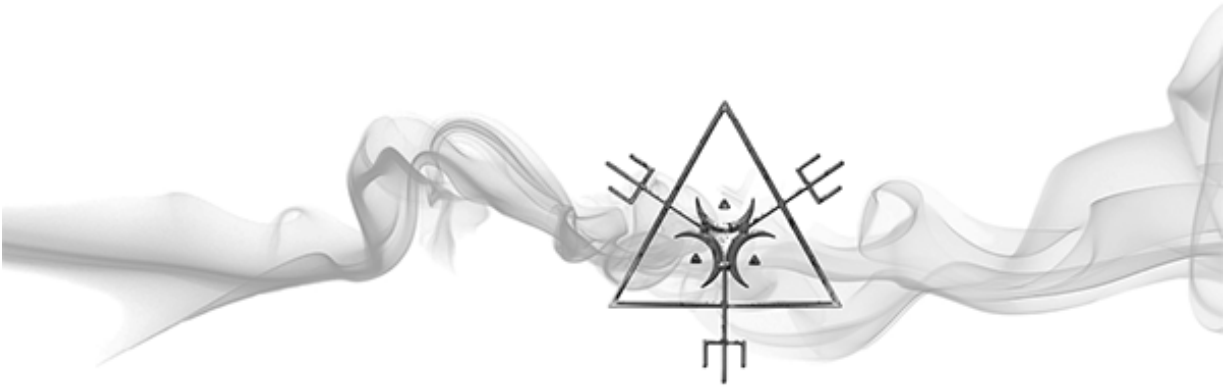
Now you will place the resins in their corresponding vessels: frankincense for KARA, myrrh for KARO, and copal for KARU. While making the offering of resin, say:

(Insert name of priest here), *I’ve called you here and given you my blood; now take this (pick your resin) and let there be peace between us! Let us be friends and allies, co-workers and co-conspirators, witches of the same fiber! So must this be!*

Finally, make an offering of additional water, wine, and milk, as well as a burnt combination of frankincense, myrrh, and copal, and place this offering on an appropriate altar or in a prominent location in your home. Each time you reaffirm your connection, you will need to light a Nephilim fire and make this same offering. Once all is said and done, place these

three possessed vessels on your spirit altar and add to them as instructed by the VEXNA-KARI.

[contents]



Chapter Fifteen

The Others

Sometimes the spirits you conjure outlive the magic you perform.
We spirits are timeless, even when the conjurer is not.

Malach

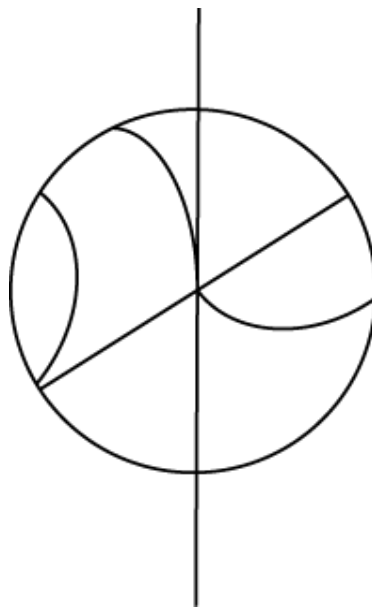
The VEXNA-KARI preside as the priest class over a coven of thirty spirits, ten each from the three realms. This order of spirits is made up of a myriad of types, and each spirit has a strong tie to witches and the occult. Each will have its own unique way of responding to you and manifesting in your life, but the majority are support-type spirits that will help you become more efficient with the way you use your witch power. Some of them grant wishes, some protect you fiercely, and some are capable of introducing you to other spirits that can be courted for familiar workings.

Each spirit will require its own type of offering and its own type of bond-building, but the rites and ritual procedures that employ the Keys of Hecate can be used universally to conjure them. Some of these spirits will become

teachers to you, others will become friends, and there is always the possibility that you won't meet all of them because you may not need to meet them all. They work as a team, so by approaching the VEXNA-KARI first, we have access to the wealth of spirits they preside over as priests. One may become more beneficial or beloved by you, and you may find it requires additional offerings for deeper workings, all of which you can negotiate later on your own. However, the prior ritual devoted to the VEXNA-KARI will get you at the very least an audience with whomever you feel drawn to within this coven. Outlined here are the other thirty spirits.

The Spirits Above

There are ten angelic spirits that can be conjured to assist in your magic. Each of these spirits is powerful and capable of creating great change if given the opportunity. Make space for them in your life and you will be able to master any aspect of yourself. Approach them with respect and they will help you conquer the world.



good samuel

Good Samuel

Good Samuel is an angelic spirit that helps witches defeat the barriers of self-discipline and can help us to break destructive thought patterns and cycles. He was the familiar of a witch who summoned him through prayer, and he served her well until her natural death. He helped her to deal with her chronic depression that was brought on by her empathic gifts, the death of her parents at a young age, and eventual isolation. He appears as a blond Pennsylvania Dutchman wearing an all-black dress coat and pants, with a white shirt and brimmed hat. He is particular to green stones, especially emeralds.

Work with him whenever you are approaching a new discipline to overcome your personal obstacles quicker, when you are trying to train yourself in a new task, breaking a habit, or battling with depression. To work with him, activate the first and second Keys of Hecate at high noon and draw his sigil in the air. Light a white taper candle and then recite his prayer and make an offering of three shortbread cookies.

THE PRAYER OF GOOD SAMUEL

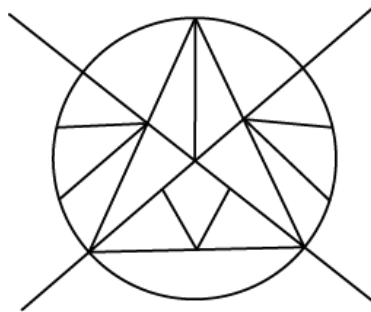
Like a ray of sun shining through the clouds, I lift my thoughts to you.

Like a drowning man in need of a raft, I release myself to you.

Good Samuel, come and be by my side.

Bless me, guide me, and teach me the way.

Bring me the wisdom I need to build a new day.



ipsios

Ipsios

Ipsios is an angelic spirit that helps witches work with gemstones, metals, and the raw materials within the earth and other celestial bodies. Ipsios has been the familiar of many witches and ceremonial magicians, helping them to make contact with spirits from other worlds via crystals and gems, and is responsible for many great partnerships. This spirit is completely androgynous and carries a particularly high frequency. Ipsios appears as an opal-colored fire or an opal-skinned figure.

Work with Ipsios when you are studying mineralogy, crystal healing, or shamanism; when dedicating new jewelry or ritual tools made of gemstones and metals; when creating crystal grids; when scrying into crystals; when trying to establish contact with devas; and when communicating to allies via crystals and minerals. To collaborate with this spirit, you will need to create a seven-pointed crystal grid using any stones and then activate the seventh Key of Hecate, making sure to align the points of the star to the crystals. Over the grid draw the sigil of Ipsios with indigo fire and recite this incantation:

THE SUMMONING CALL OF IPSIOS

Ipsios, ala-ma'at t'e eargen! (ip-see-oas alah-mah-ott tay urgen) I call forth through the planes to the one of opal skin; the blue, turquoise, and iridescent flame that burns in the heavens. I call forth to Ipsios, the master of stones and metals and the keeper of the secrets, and say your occult prayer: Ipsios, ala-ma'at t'e eargen! Ipsios, ala-ma'at t'e eargen! Ipsios, ala-ma'at t'e eargen! Come now from the angelic realm; I call you through this gate of stone and fire! Come now from the land beyond; be here now, great crystalline pyre!



Aripsyzel (ari-sci-zel) is the angelic familiar associated with the process of blending magical oils, perfumes, and the taking of essences. Aripsyzel was a familiar who worked closely with a family of Venetian witches for generations before the witch blood went dormant in their lineage and he was forced to roam. His particular gifts lie in his ability to teach the hidden properties found in the higher-vibrational parts of plants. These properties can be extracted through the process of creating essential oils, hydrosols, and flower essences. He takes the form of a yellow-skinned man with ruby eyes and a soothing presence.

Work with him when you are studying the medicinal, metaphysical, and magical properties of essential oils, flower essences, and hydrosols. He may also be summoned for the purposes of retrieving secret recipes and magical oil blends. He is particular to lemongrass in all its forms, and in order to summon him, you will need lemongrass essential oil. Activate the first and second Keys of Hecate and draw the sigil of Aripseyzel in the air before you in white fire. Open the bottle of lemongrass essential oil and take a big whiff. Put a dab of the oil on your temples, third eye, and wrists (you may want to dilute this first, depending on the strength of the essential oil), and then dress a white candle with the oil and light it. As you light the candle, recite his invocation.

THE INVOCATION OF ARIPSYZEL

Softly traveling on scented air, I call Aripsyzel
and send my prayer.

Master blender, friend in the art,

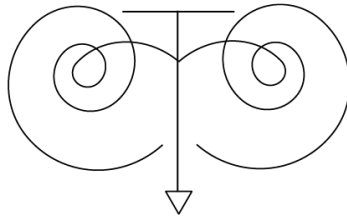
I summon you now with all my heart!

IA-IA-IA-IA, Aripsyzel IA! IA-IA-IA-IA, Aripsyzel IA!

IA-IA-IA-IA, Aripsyzel IA! IA-IA-IA-IA, Aripsyzel IA!

IA-IA-IA-IA, Aripsyzel IA! IA-IA-IA-IA, Aripsyzel IA!

IA-IA-IA-IA, Aripsyzel IA! IA-IA-IA-IA, Aripsyzel IA!



samziel

Samziel

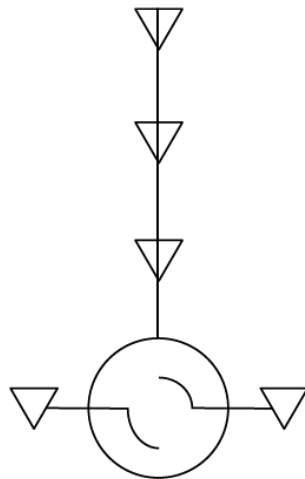
Samziel is the angel of exorcism and can be called upon to aid in any cleansing or spirit expulsion. He was a spirit guide and eventually the familiar of a Victorian ceremonial exorcist. Samziel is especially gifted with the ability to help us face our fears and banish any unwanted or potentially dangerous energies that may be lurking in the shadows. He takes the form of a Roman centurion.

Work with Samziel whenever you are in need of backup during an exorcism; to bless holy and purified waters used in the Familiar Craft for cleansing or exorcism; to protect a person, place, or thing; or to act as a ward during all acts of magic or when facing a fear. To work with him, you will need to activate the second Key of Hecate. Draft his sigil in the air before you in white fire while reciting his invocation, then leave him a glass

of red wine or grape juice. Place it somewhere safe where it will not be disturbed until you feel its energy has waned, then respectfully discard.

THE INVOCATION OF SAMZIEL

IO-EA-IA, I call to the centurion! IO-EA-IA, I summon the great protector! IO-EA-IA, hear me, Samziel, O flame of exorcism! IO-EA-IA, I call you now and draw you from above! IO-EA-IA, come now in perfect trust and perfect love! IO-EA-IA, I call you now and draw you from above! IO-EA-IA, come now in perfect trust and perfect love! IO-EA-IA, I call you now and draw you from above! IO-EA-IA, come now in perfect trust and perfect love!



aster

Aster

Aster is an angelic spirit who has the ability to break wicked vows (such as a baptism or marriage vow), ill-planned oaths, and past-life agreements that are creating problems for you in this life. A strong female energy, Aster was the tutelary spirit guide for those who found themselves in arranged marriages and coerced contracts. With one stroke of her quill she can unwrite any signature, nullify any contract, unspeak any oath, and release

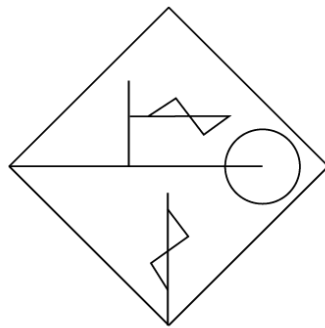
you from the spiritual and karmic weight of them. She is incredibly pale skinned, almost the color of a pearl, and wears a hooded orchid gown.

Work with this spirit whenever you need to release yourself from a bad oath, a wicked vow, or past-life contracts or agreements; when cleansing karmic threads or breaking and healing familial curses; or when drafting agreements to avoid possible future karmic dissonance.

To work with Aster, you will need to blend a special incense and set it aside. Activate the ninth Key of Hecate and draw her seal with a violet flame inside the center of the key. Burn the incense over charcoal while you tone her name and think about the oath that needs to be broken and why. Afterwards take a cleansing bath, such as a white bath, to fully remove any remaining energy.

ASTER'S INCENSE

Equal parts rose petals, cedar tips, rosemary, tobacco, dried apricots, and frankincense must be steeped overnight in white wine and honey. The concoction should then be drained in cheesecloth and sun dried until firm and sticky to the touch. Break into chunks and burn as needed over charcoal.



coptorios

Coptorios

Coptorios is the angelic spirit connected to those souls who have been “damned.” A damned soul is one that was condemned of a crime against

god or faith, such as those who were persecuted as witches, as well as those souls who belong to the victims of suicide, genocide, or infanticide. In particular, Coptorios has the ability to redeem these souls and lift them from the lower planes. Coptorios was the spirit familiar to a Jewish witch whose family and friends were killed by Protestants and Catholics near what is modern Poland. Coptorios appears as a smoky androgynous figure who is tall and skinny, with two sets of arms and glowing green eyes.

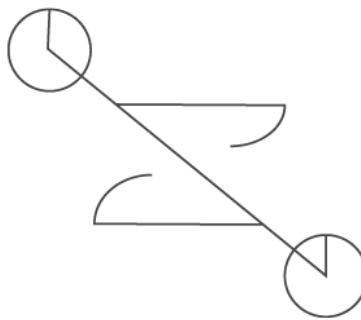
Work with Coptorios to heal the wounds souls may carry from their deaths, to lift up the souls of those who died while enduring great trauma physically or mentally, to release the chains of hell for those who are departed and believed they were going there in the afterlife, to aid spirits who are confused as to where to go, or to break the familial patterns related to depression, addiction, or abuse. Work with this spirit is largely done while in flight and consists of traveling to troubled souls on other planes, releasing them from their psychic chains and collecting them, and then relocating them to a healing plane. On this plane the soul will be able to restore itself and eventually move on. To work with this spirit, you will need to go to the Witch's Tree, enter the white room, activate the first and ninth Keys of Hecate, and then draw the sigil of Coptorios in the air within the center of the key. Recite the Invocation of Coptorios. Once Coptorios appears, allow the spirit to take you to the troubled soul.

Once the soul is found, you will not be able to simply fly it up to a safe place; you will need Coptorios to release them of anything that might be keeping them stuck, and then you will need to activate the seventh Key of Hecate, using the seal of the angelic plane, and then bring the soul with you through the Gate of Hecate.

THE INVOCATION OF COPTORIOS

When silent prayers are left unspoken and the sun refuses to rise, I shall have no fear of the unknown things; Coptorios is by my side.

*When the heart breaks and the soul cries out for salvation,
I shall not surrender to the darkness; Coptorios is by my side.
When the night is long and full of terrors, I shall not succumb
to its shadows; Coptorios is by my side.
COP-TOR-IOS! COP-TOR-IOS! COP-TOR-IOS!
Redeemer of the lost, protector of the meek, save us now
from a future so bleak. Be here now and set ablaze in
righteous fire a soul that's lost upon hell's pyre!*



ba'atziel

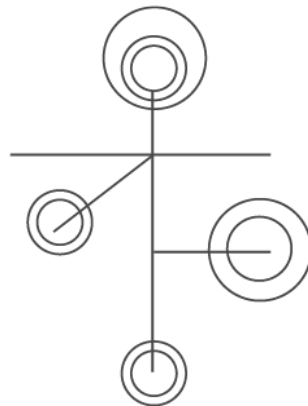
Ba'atziel

This angelic spirit has the ability to make love matches and help twin flames find one another. Ba'atziel is a very strong female energy that has worked with many witches to find a partner who is of like mind. She comes in the form of an older short woman wearing a white robe and purple slippers.

Work with Ba'atziel whenever you need to make a love match that will be true in spirit and in heart. To do this, you will need to summon Ba'atziel every Friday evening for five weeks. On the fifth time, you must anchor Ba'atziel into a vessel that you keep near your front door. Activate the fifth and eighth Keys of Hecate and draw Ba'atziel's sigil in the center with pink fire along with the vessel that you will be keeping next to your front door.

THE SUMMONING OF BA'ATZIEL

Mother, mother, help me find a lover.
One that's true and sweet for no other.
Ba'atziel, Ba'atziel, hear my call!
I summon you down—from heaven fall!



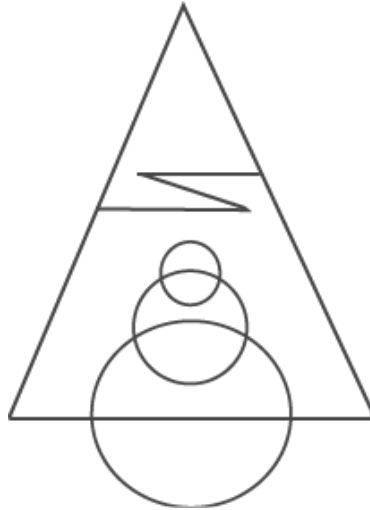
talus

Talus

Talus is an angelic familiar witch spirit with strong ties to the akashic plane, where teachers and ascended masters reside. He is capable of helping you find a teacher spirit of any kind that will specifically be attuned to your higher self, as well as help you find a spirit guide when you need one. He was an inspirational familiar to a poet and witch before her passing. Talus appears as a British librarian wearing tweed and smoking on a pipe while wearing incredibly thick glasses that are inscribed with etched sigils. He brandishes his sigil on his forehead.

Work with Talus whenever you are feeling stuck and need to make contact with an existing spirit guide or meet a new one, when you need help exploring the akashic records, or when you are trying to unlock occult secrets. To do this, you will want to activate the first Key of Hecate and the indigo crown. Travel to the akashic plane, draw his sigil in the air with golden fire, then propel the sigil forward until you can no longer see it. Resonate in your mind the name TAL-US, as if you were yelling it out

across a canyon. He takes a minute sometimes, so light a candle with his sigil and keep it lit during your workings, then extinguish it when you're finished.



kossaziel

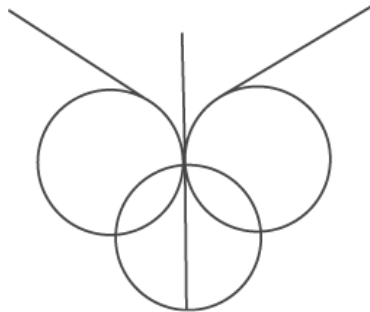
Kossaziel

Kossaziel is the guardian spirit of those who are recovering from injury or illness, especially those who are in a hospital and vulnerable to spiritual attack. Kossaziel was the familiar of a witch healer who battled the plague and therefore can be called upon to help contain the spread of disease. He appears as a silver caduceus with writhing serpents wrapped around the base that burns with an iridescent green flame.

Work with this spirit when you or someone you love is recovering from an illness or in the hospital, if you are trying to contain the spread of an illness through a group of people, if you want to protect someone from spirits related to illness, or if you are performing an exorcism for a spirit related to disease. To work with Kossaziel, you will need to place fresh white flowers in the center of the activated fifth and ninth Keys of Hecate and then recite his prayer. Place the flowers in the room of the ill or in the main gathering place where the illness could likely spread.

THE PRAYER OF KOSSAZIEL

Deliver us, O Kossaziel, from illness and the spirits that mean us harm. Deliver us from disease and depression, illness and melancholy. Keep away the unclean ones and the shadows, and stand watch over us as we recover. Be here in all that we do; may your strength be as mighty as the flower is soft, your magic as pure as the petal is white.



elphanziel

Elphanziel

Elphanziel is an angelic spirit that aids witches as they learn and master a new skill, especially those related to the arts and music. Elphanziel is a tutelary spirit that regularly works with magical people all over the world. He began his work with witches when a young woman summoned him to help her write music to help her enchant audiences. He has a very joyful and large personality, and he really loves to talk. He appears as an Italian man wearing a bowler hat, striped shirt, suspenders, and black slacks. His wings resemble smoke, and he often has an accordion or a violin with him. He prefers offerings of rum, cheap wine, and, on occasion, a cigar.

Work with Elphanziel when you are attempting to learn or master any life skill or musical instrument, when writing music or poetry (especially those that are magical), or to better develop an existing skill set and take it to the next level. To work with Elphanziel, you will need to draw his sigil on a deep red candle as well as on an object such as a pen or book that represents the skill to be mastered. Activate the first and third Keys of Hecate and then

channel that energy into the candle. Light it, invoke him, and then pour him a glass of wine and place it somewhere safe until you feel its energy has waned, and then respectfully dispose of the rest.

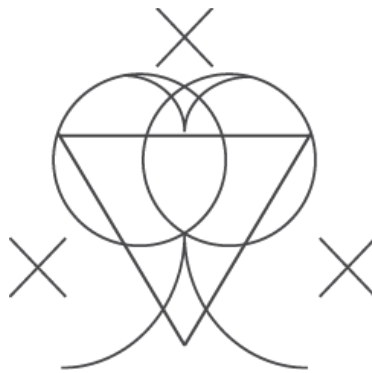
THE SUMMONING OF ELPHANZIEL

Elphanziel, angel of inspiration and master of all trades,
I summon you here!

Come now from the beyond and pour yourself into this work. Show
me the way to its end and bring me wisdom without sin. Elphanziel,
Elphanziel, Elphanziel, be here now!

The Spirits Around

There are ten earthly spirits that similarly can be conjured to assist in your magic. Each of these spirits has a strong tie to the physical plane and can be asked to preside over an area or location, or can be tethered to a manmade object. They are the easiest to place within a vessel and are perhaps the fastest to respond to our calls.



sugar momma

Sugar Momma

Sugar Momma is a spirit that aids in the procuring of clients and patrons for those who work in a service-related industry, such as waiting tables, prostitution, or entertainment, as well as those in a fringe industry, such as

professional Witchcraft, psychism, or healing. She was the first of the thirty-three spirits to come to me, and though I try not to have favorites, if I had one, she would be it! She was a servitor spirit who outlived her creator and hails from New Orleans. She is a beautiful and voluptuous dark-skinned woman full of va-va-voom and fierceness! She wears a gold sequined dress and golden gloves that go all the way up to her elbows and has long black hair that is styled up with diamonds dripping from the curls, golden eyes, and a voice that could make a stadium stand in applause.

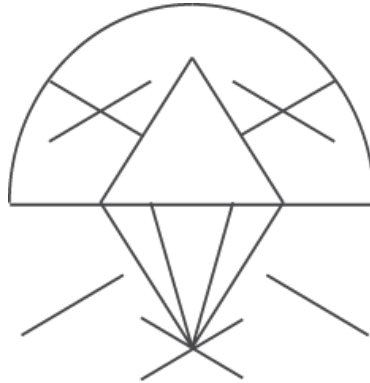
Though she is warm and inviting, she is picky with who she works with and won't come near anyone who would attempt to bind her. Her only working relationship with us is one of trade. We petition her by drawing her seal on a candle, dressing it with amber oil, and then placing it over a petition paper. The petition paper should have your request written on it three times, and then should have *sugar momma* written around it to make a circle. In the corners of the paper draw her seal, then dress the paper with amber oil and then place this under the candle. Light the candle, say her invocation, and then give her an offering of honey. Every day for several days light a candle in this way, and get her attention by playing some jazz music. Once you see results, leave her an offering of champagne, chocolate, and more honey! After you have worked with her a few times and she knows you are reliable with the goods, you can build a small shrine or altar to her where you can keep honey jars and money spells constantly going. As long as you are making offerings to her for her services and aren't trying to bind her to anything, she will stick around. Her freedom is paramount to her work with you.

THE INVOCATION OF SUGAR MOMMA

Sugar Momma, come to me, sweet like a lover
and thick like honey!

Sugar Momma, show me how to get their eye
so I can get their money!
Sugar Momma, you know there ain't no other way.
Sugar Momma, I'll pay you good to stay!

Recite three times.



dorian of
thrace

Dorian of Thrace

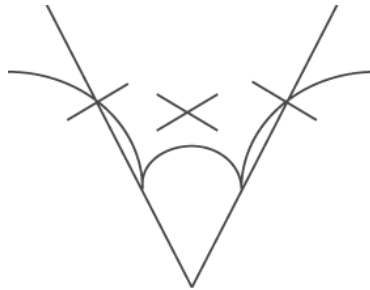
Dorian of Thrace is a spirit connected with the ancient priesthood of Thrace known as the Ctistae, who lived celibate lives dedicated to the gods. He is particularly gifted at helping people during confusing times in their life when balance is not easily found. He can lift the burdens of a hectic schedule and grant us access to much-needed support from the spirit world. He appears with a dark olive complexion, wearing a white cassock and headscarf. His eyes look like turquoise fire.

Work with this spirit whenever you have need of support in your life or when you feel overwhelmed, exhausted, and ill equipped to take on the world. He can introduce you to familiars that will help with the heavy lifting so you can reestablish balance with and power over your circumstances. To do this, you will need to activate the first and fourth Keys of Hecate and then draw/paint his sigil in white on a stone. Over the stone

draw his sigil in the air with white fire and then recite his invocation. Once you have done this, place the stone next to your front door. Leave offerings of fresh flowers and water to him.

THE INVOCATION OF DORIAN OF THRACE

Through the misty curtain I spot the Thracian, clad in white, with turquoise eyes and a heart of elation. Come now, Dorian, and bring piety, banish my fears, and help conquer my anxiety! Let my worries be of the past, and by your help, Dorian, my focus will return at last.



**billy the
black**

Billy the Black

Billy the Black is a highly protective spirit that can be employed against the dangers of physical harm, especially for the innocent. He was originally summoned by a witch to watch over her children and did so from birth to death, now he works as a protector and defender of the defenseless. He appears as a man dressed in all black carrying a spear, and also as a shadowy figure.

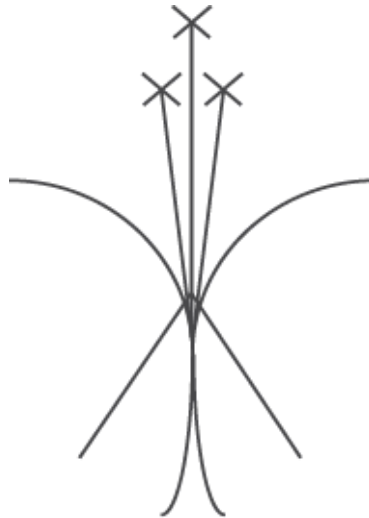
Work with this spirit whenever you are in need of protection or fear for the safety of another. To do this, you will want to activate the first and fifth Keys of Hecate and in the center of the key draw his seal with indigo fire. Take three deep breaths and blow them into the sigil, then say his prayer.

Once you have done this, draw his sigil on your body to keep his eye on you. He prefers offerings of any kind of incense.

A PRAYER FOR BILLY THE BLACK

Billy, Billy, Billy the Black! Billy, Billy, hold danger back!

Billy, Billy, Billy the Black! Billy, Billy, watch my back!



covantia

Cavantia

Cavantia is a botanical familiar that helps witches familiarize themselves with the magical properties of herbs as well as protect the places where magical plants grow. She was originally summoned by an herbalist to watch over their garden from pests and blight. Her energy is sharp and direct but also warm and inviting at the same time. She appears as both a floating ball of pollen and as a magenta serpent.

Work with this spirit whenever you are studying the medicinal or magical properties of herbs, are making potions or salves, harvesting herbs, planting herbs, or to protect garden spaces. To work with her, you will need to activate the first Key of Hecate and then draw her seal on four pieces of paper, which are then blessed with holy water and then planted in an empty flowerpot. Once you have done this, recite the Charm of Cavantia and plant

a new plant, preferably one you will be working with, into the pot. Visit this plant often, and as it grows, so shall Cavantia's presence.

THE CHARM OF CAVANTIA

Cavan-tio, Cavan-tia, Cavan-tia O.

Cavan-tia, Cavan-tia, Cavan-tia, grow!



occulti

Occulti

This spirit is particularly interested in protecting magical tools and curios that have been blessed for ritual use. Occulti is completely androgynous and only takes the shape of a burning Eye of Providence. This spirit was originally summoned by ceremonialists to watch over and protect their temple and the tools within it.

Work with this spirit to protect your magical tools or sacred sites. To do this, you will need to activate the first Key of Hecate and then draw Occulti's sigil in chalk. Place your magical tools in the center of the sigil and recite the Prayer of Occulti. If you are working with this spirit to protect a temple or sacred site, draw the seal above all the entrances on the inside of the structure. Occulti prefers regular offerings of beer.

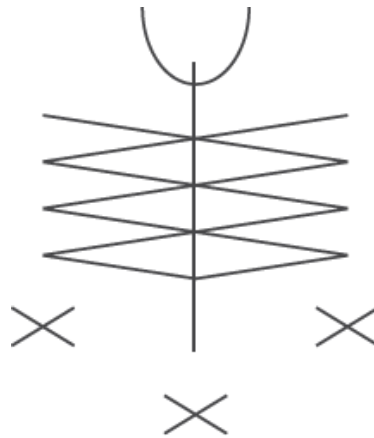
THE PRAYER OF OCCULTI

Eye of Providence, protector of the way

Hear my prayer and come to me this day.

Guardian of tools and flame of fate

Come to me now, no more to wait!

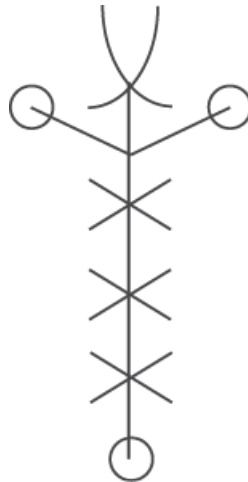


kalalara

Kalalara

Kalalara is a faery spirit and guide through the faery realm. This spirit was originally summoned by Irish witches who were trying to find someone they thought had been kidnapped by faeries. Kalalara can come in the guise of a human of either sex or age but most notably comes as a young woman of twenty years or so with wild red hair. She is easily agitated by people who, as she puts it, “don’t listen.”

Work with this spirit when you want to explore the faery realms/planes or when you need to collect something left behind in those places. To do this, you will need to activate the first Key of Hecate and then venture to the faery realm. Once there, draw the seal of Kalalara in blue fire in the air before you and then activate the second key. Say her name three times and wait for her to appear. Leave her offerings in the wild of honey, mead, or fresh fruit.



beast master

Beast Master

Beast Master is a familiar spirit who was originally conjured to help witches meet and take on the form of animal allies during trance. Beast Master is especially gifted with the abilities of shapeshifting and can teach anyone how to shapeshift with ease. He comes in the guise of many different animals, sometimes as a combination of several animals, but he always has violet-colored eyes, which distinguishes him from a normal animal ally.

Work with Beast Master whenever you want to bond with an animal companion, make contact with an animal ally, shapeshift, practice shamanic techniques involving your animal allies, or make contact with departed animal companions. To do this, you will need to spend time either in the presence of animals or in the service of them by volunteering at a shelter or zoo, being amongst wildlife, or by studying a particular species. He favors those who are more hands-on with animals and animal care to those who just read *National Geographic*. Before you spend time doing these things, you must activate the first Key of Hecate and then draw his sigil before you

as you meditate and set the intention of communing with both him and the animal. Leave him offerings of birdseed, fresh bread, and water.



garma

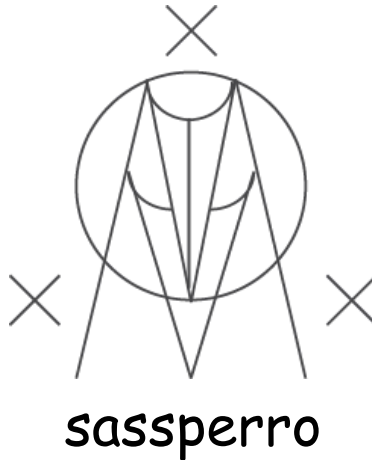
Garma

Garma is a highly territorial spirit that can be worked with to keep locations and spaces safe from harm. He was originally the guardian spirit of a village but was forgotten. He comes in the form of an emerald-skinned giant with glowing red eyes and is known for his dislike of outsiders.

Working with Garma is ideal for those who wish to keep their homes and neighborhoods safe. Garma will work with the spirits of place within these locations to support their individual efforts, and once he has been established in the area, he is easily called upon for safety and protection. You will need to place his spirit in an effigy in the shape of a man (I've used a garden gnome statue with much success with this) and will need to make regular offerings of food and drink to him. To do this, activate the first and eighth Keys of Hecate and place his effigy in the center of the forge. Draw his seal over the vessel with blue fire and then direct it to move deep inside while you recite this incantation.

THE CALL OF GARMA

Strong as stone and made of earth,
I call Garma with all my worth.
Warrior, guardian, be here to stay
And all enemies shall be turned away!
GAR-MA! GAR-MA! GAR-MA! Be here now!

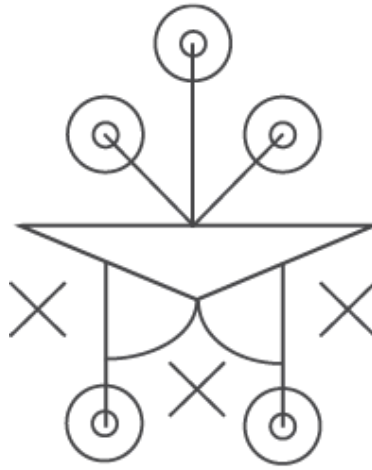


Sassperro

Sassperro is a spirit familiar capable of helping us to find lost or hidden objects and items for wild harvesting or wild crafting. Sassperro was summoned by a truffle hunter to help find the precious mushrooms. Sexless and bodiless, Sassperro is only seen as a mist in one's periphery.

Work with Sassperro when you are wild harvesting or wild crafting, when you have lost something and need to find it, or when you need to be introduced to a spirit that can help you keep track of your things. To work with Sassperro, you will need to enchant an item with a third Key of Hecate that has been made from odds and ends collected from random places. Get crafty and make a strange piece of art, then dedicate it to Sassperro by drawing the sigil over the air in white flame and then chanting Sassperro's name five times. Once you have done this, tell Sassperro what you need help finding, and then start looking and don't stop until you have found

what you are looking for. Once you find it, leave Sassperro a hard candy as thanks.



zora

Zora

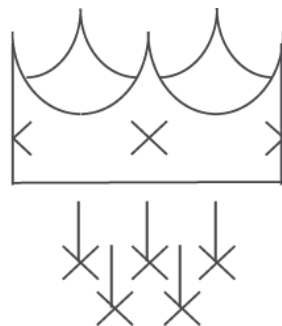
Zora is a spirit with a lot of connections and is capable of brokering contracts between spirits in the land and magical people. Zora was originally a land spirit herself that was honored until the great religious migration that caused the Dark Ages; she now works with witches to honor the spirits of place everywhere so that harmonious connections can be established. She comes in the form of a golden milk cow with green eyes.

Work with Zora to right the wrongs that have been done to the land by the destruction of habitats, whenever you are moving to a new location and are meeting the local spirits there for the first time, or when you need to appeal to the spirits of place that live in your area. To do this, you will need to draw her seal on a gold candle and then activate the second Key of Hecate. Before you do this, however, you will need to collect grass and/or dirt from the oldest settlement or historic landmark in your area, and use that to make a circle around the candle. Each day for one week, light her candle and ask for her intervention and help on your behalf. You will need to spend time

listening and corresponding with her, and you will need to set up a time and place for you to meet with the spirits of the land. Be sure to make plenty of offerings to both the land and Zora when finished. She prefers offerings of oats, seeds, and beer.

The Spirits Below

There are ten demonic spirits that can be conjured to assist in your magic. Each of these spirits is powerful and capable of creating great change by bringing a little bit of chaos into your world. Make space for them in your life and you will be able to master any aspect of yourself and unravel any thread that has already been sewn into being. Remember, approach these spirits with respect and dignity; as long as you do so, you will keep them working in your favor.



shadow king

Shadow King

Shadow King is a wish granter and tutelary spirit for witches who seek to gain influence over the outcomes of certain situations. He was the familiar to a witch who lived alone in the woods and was visited by locals for cures and charms. He served her well for many years and continues his work long after her death. He comes as a shadow figure in the shape of a man wearing a golden crown that is bejeweled in rubies, emeralds, and diamonds.

Work with this spirit whenever you have a wish that needs to be granted or to tip the odds in your favor. In return for his services over the course of

your relationship, Shadow King will require increasingly expensive offerings in return. The first few times you work with him, an offering of wine poured upon the earth will do just fine, but over time this will become offerings of food *and* wine, then he will want a few bottles of wine, and eventually he will want things like gemstones and the like. Always ask what he wants in return *before* entering the arrangement.

Summoning him is an easy but spooky task. You need to either meet him at a crossroads at 1:11 a.m. or anytime it is dark in the woods or a forest. All that is required of you is that you activate the first Key of Hecate, say his invocation, and that an offering be made. Do not try to bind this spirit.

THE INVOCATION OF SHADOW KING

Draw his seal in the air with blue fire and say:

Shadow King! Shadow King! Shadow King!

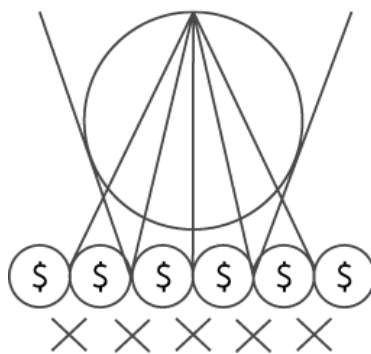
He who rules the darkness between the light, I summon you! Shadow King, be here now! Shadow King! Shadow King!

He who comes as a gust of wind, hear my call, my voice is nigh!

Shadow King! Shadow King! Shadow King!

Granter of wishes and doer of deeds, meet me in this hidden place.

Grant me the honor of your presence, and I shall grant you mine!



big pappa

Big Pappa

Big Pappa is a demonic spirit that has sway over the financial matters of business and institutions, no matter the size. Working with him will allow you to get corporations to listen and bend to your will. He was originally the familiar of a witch who was hired to do work on behalf of a businessman, and the spirit eventually took on a version of this man's shape and form. He is tall, has broad shoulders, and wears a gray pinstriped business suit.

Work with Big Pappa whenever you need to influence a bank, lending institution, or company with which you have accounts payable in order to work out payments but also when applying for loans, buying stocks, or playing the market. To do this, you will need to build him a small shrine that has his seal painted on it in green. Burn gray candles that have his seal on them at the altar and give him benzoin resin as an offering. As you make these offerings, visualize his sigil burning in front of the altar with a brilliant orange and blue flame.



ealu

Ealu

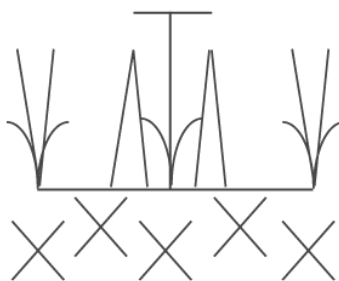
Ealu is a trickster spirit that, once appeased, will help you negotiate a good deal on anything from purchases at the farmers' market to the buying of cars and to the buying of homes and land. Particularly he causes the other

side to err in your favor. He comes as a man with obsidian black skin, a fine suit, red eyes, and a red handkerchief.

Work with him whenever you are going to negotiate terms and contracts, even with other spirits. To do this, you will need to activate the first Key of Hecate and then visit a crossroads, where you will make an offering of gummy bears and tobacco. As you leave these offerings, recite his prayer. Build him an altar with his seal drawn upon it in black, and once again say his prayer. The next day give Ealu a miniature version of the thing you are wanting to negotiate terms with (for example, if you're buying a car, give him a toy car; a home, then he gets a doll house) and place his seal upon the object. In exchange for the toy he will get you the real deal. Continue to make offerings of gummy bears and tobacco, but upon completion also give him rum.

PRAYER TO EALU

Ealu of the crossroads, come my way
For this I know I must pay.
I've made an offering just for you
Come to me now; my heart is true.



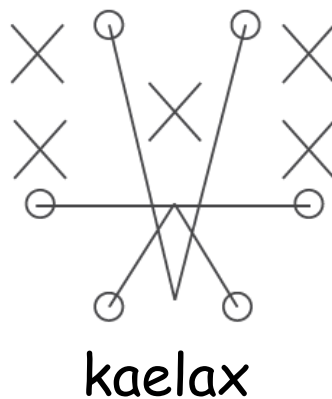
togon

Togon

Togon is another spirit who has a lot of connections and is capable of introducing you to a wide range of characters. (He reminds me a lot of one of those guys named Jimmy who hides out in a bar, betting on horses and

gossiping about the unmentionables of city life. You know, the type the detectives on television always go and shake up when they begin an investigation.) He appears as a red-skinned imp with a round belly and big ears.

Work with him when you want to meet familiar spirits from outside of the system presented here. He is your man with connections on the outside, so to speak. Though I cannot testify to their quality, he has been known to partner many a witch to a familiar spirit. To work with him, you will need to activate the first and sixth Keys of Hecate and place his seal in the center by drawing it with red fire. Resonate or tone his name and then light a red candle for him and ask him to introduce you to a few matches. Once you meet the familiar you like the most and have put them through the battering ram of questions, you will need to formally release him by resonating his name again and making an offering of liquor and cake.



Kaelax

Kaelax is a demonic spirit of exorcism and is particularly gifted in battling the harder-to-fight demonic energies. She was the familiar of a powerful sorceress and has ties to Italy. She comes dressed and veiled in all black, with only the faintest impression of a woman's face behind the veil. Her eyes are black.

Work with Kaelax whenever you need help ridding a possessed vessel of its contents. To do this, activate the first Key of Hecate and then the sixth. Place the vessel inside of the parameters of the keys and then draw her seal above them with indigo flame. Take three deep breaths and visualize her seal wrapping around the object; as you do this, recite her prayer. You may also draw this seal to act as a shield or barrier between you and a threatening entity; to do that, project the seal in indigo flame and recite her prayer. Make her offerings of red foods and incense.

THE PRAYER OF KAELEX

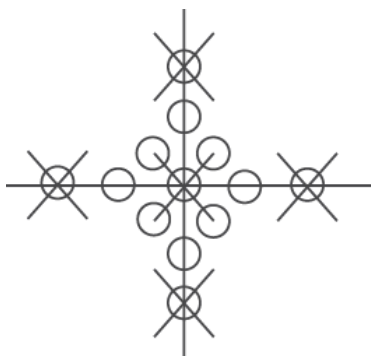
Our lady of the shield and sword, strong and potent is your name.

Your word is true and by you are my enemies made lame.

Stand by me with your fallen light and through this darkness

I will fight.

Io Kaelax, the Warrior Queen! Come now with a hunger keen!



sin eater

Sin Eater

Sin Eater is a demonic spirit who was once a witch. He was a healer and functioned as a sin eater for his community, which eventually led to his death. Sin eating is the empathic process of taking on the emotional burdens of those who feel they have grievously sinned against another or against god. He functions still as a sin eater, helping others to relinquish their guilt and move on, all while having a good snack. He eats the psychic energy of

guilt, shame, and fear. He appears as a dark-cloaked figure wearing deep blue, with very pale skin. He does not speak; he only listens and consumes.

Work with Sin Eater when you need to heal the soul and relieve it of the traumas of guilt or when attempting to make the emotional burdens of others feel lighter. To do this, you will want to activate the sixth Key of Hecate and sit in it. Draw his seal above your head with white fire and then chant his name softly for several minutes until you have tuned in to him and you feel his presence. Once you get his attention, all you need to do is light a candle and spill your guts; tell him everything. As you do this, he will listen and consume the negative psychic energy imprinted.



hautelore

Hautelore the Eloquent

Hautelore the Eloquent is a demonic spirit that is capable of increasing one's charm and eloquence when speaking. He was the familiar of a French enchanter. He stands tall, with the head of a deer, the body of a man, and the feet of a mule.

Work with him when you need help sounding eloquent or charming while speaking to others, in groups, or in public. You can also work with Hautelore to keep your calm if you get nervous around others easily or have

a stutter. To work with him, activate the first Key of Hecate and then draw his sigil on a round piece of parchment. Dress his seal with lemongrass essential oil. Fold the seal three times toward you, rotating clockwise in between, and place this seal in a small blue pouch along with rue, deer's tongue, and clover. Empower the pouch with the eighth Key of Hecate. Anoint the pouch with a few tiny drops of commanding oil (or any commanding-type condition oil) and keep it with you. Feed it regularly.

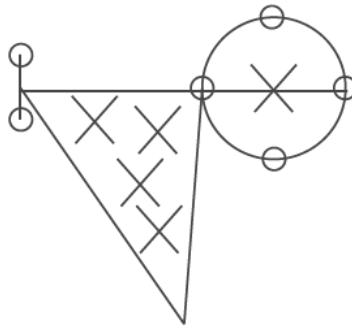


delanora

Delanora

Delanora is a demonic familiar who is incredibly gifted with the arts of glamour and enchantment. She can be called upon to make others see you as whatever you want them to—especially as beautiful, sexy, and powerful. She comes to us in many forms, but her lips are always a deep, luscious blood red.

Work with her when you want to cast a large and effective glamour spell. To do this, you will need to activate the first and third Keys of Hecate and then channel that energy into a mirror by drawing her sigil in red over the glass. Look into the mirror, through the red sigil, and chant her name while staring into your own eyes. As you do this, slowly visualize yourself turning into the form you want to project. Draw the sigil in red on your foot with magic marker; as long as the sigil is there, the glamour will remain active. Leave Delanora offerings of champagne and strawberries.



tazznalla

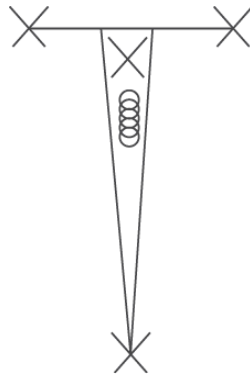
Tazznalla

Tazznalla is a demonic spirit that has influence and sway over weather patterns, particularly droughts. She was originally the familiar of a Kabbalist rabbi. She comes in the form of a young girl with a shaved head wearing pauper's clothes.

Work with her whenever you need to influence weather patterns, seek protection from storms, or are traveling by sea. Working with Tazznalla requires that you visit her on the hallowed plane and let her tell you a story. This story can take a few minutes or a few weeks to tell, depending on how she feels about you. Once she has finished telling you this story, you will be able to invoke her for weather charms and talismans. You will need to activate the first and fourth Keys of Hecate and then travel to see her by drawing her sigil in the air in white fire before you and saying her prayer. She will require bread and sweets for payment and offering.

A PRAYER TO TAZZNALLA

Set by star and troubled water, tempest of the untamed sea
Daughter of the wind and rain, hear my words and come to me!
Tazznalla, O little fire, I call you up higher, higher!
Be here now and tip the scale; save me from the violent gale!



yellow thom

Yellow Thom

Yellow Thom is a demonic spirit with the gift of making an area uncomfortable for others to stick around where they aren't wanted. When petitioned, he can help to usher in a new day for that special person and move them on their way—which is anywhere far from you! He appears a skinny man wearing next to nothing, with long hair and unkempt fingernails.

Work with him when you want to remove someone without causing major harm to their life. Yellow Thom seems to do a great job at bringing positive change to people as long as they are capable of change. On occasion, if they are particularly stubborn, then he will get a bit more aggressive; in those cases, your offerings will need to increase. To work with him, activate the first and third Keys of Hecate and then draw his seal on the “heads” side of four quarters. On the other side of the quarter write the first and last initials of the person you want to leave, and then hide them either around that person's desk or their home. Yellow Thom prefers white wine and cigarettes as an offering.



Conclusion

It is the essence of power that it accrues to those with the ability to determine the nature of the real.



Arthur Miller, *The Crucible*

As witches we have a vital choice to make when it comes to how we develop our witch power: do we choose action and education or do we choose inaction and ignorance? For me this question presents itself over and over again in the Craft, always there at each crossroads in life, always there behind every lesson. Do we lift up the curtain and look behind the veil or do we go on believing there is nothing there? In the Craft there is always something there, and it is within our blood to seek it out and investigate. For us, action is inevitable, and when it comes to the spirit world, most of us have no choice.

What we *can* choose, however, is how we engage it, how we allow it to interact with us, and ultimately how it will affect our lives. In this book you

found the keys to making this choice on your own as an informed and independent thinker. By reading this book, you chose not to be at the whim of those things that influence us when we aren't looking. You chose to lift up the curtain and say hello to the person behind it. And, perhaps most importantly, you chose the path of education; hopefully it has yielded results that will continue to feed your witch fire for lifetimes to come.

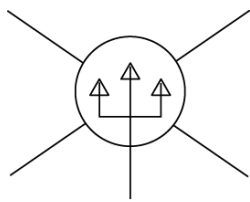
[contents]

Appendix A

Additional Sigils of the Art

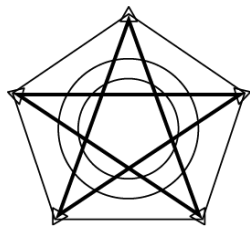
The following are additional symbols that belong with the others and help to make this work complete.

The Seal of Force



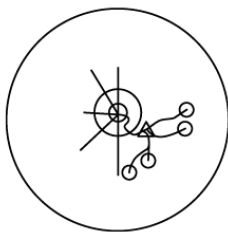
Use this seal to mark the parameters of a dwelling to ensure low frequencies do not come around. Use as a general protective talisman against spirits of the dead, demons, and faeries.

The Pentacle of Janus



Use to protect gateways and doorways between the worlds and to protect against portals and vortexes of energy. Use to seal off planar tears and openings.

The Seeker Seal



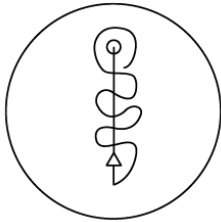
Use to invoke angelic aid from the Ishim when one is lost on the planes and can't find the way back. Work with this seal when you have need of direction traveling the Witch's Tree.

The Seal of Restraining

Use to retrain and banish a spirit who is stalking, haunting, or threatening you. Draw that spirit's seal in red and then this seal over it in white.



The Seal of the Physical Plane



This is the corresponding seal to our plane. Use it to help you anchor into our plane when bringing spirits over from another plane.

[contents]

Bibliography and Recommended Reading

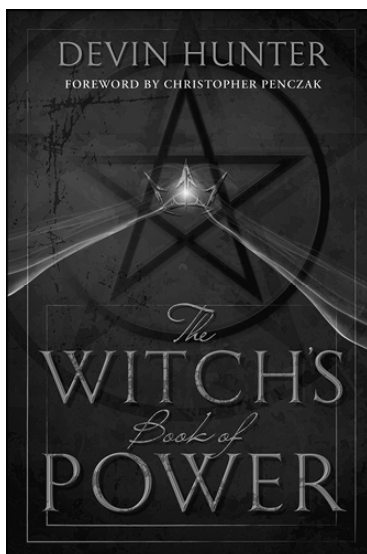
- Anaar. *The White Wand: Toward a Feri Aesthetic*. Self-published, 2005.
- Anderson, Victor. *Etheric Anatomy*. OR: Acorn Guild Press, 2004.
- Andrews, Ted. *The Intercession of Spirits: Working with Animals, Angels & Ancestors*. TN: Dragon Hawk Publishing, 2008.
- Auerbach, Loyd. *Hauntings & Poltergeists : A Ghost Hunter's Guide*. CA: Ronin Publishing, 2004.
- Briggs, Katharine. *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures*. NY: Pantheon Books, 1976.
- Bruce, Robert. *The Practical Psychic Self-Defense Handbook: A Survival Guide*. VA: Hampton Roads Publishing, 2011.
- Buckland, Raymond. *The Spirit Book: The Encyclopedia of Clairvoyance, Channeling, and Spirit Communication*. MI: Visible Ink Press, 2005.
- Charles, R. H. *The Book of Enoch (Dover Occult)*. NY: Dover Publications, 2007.
- Cheung, Theresa. *The Element Encyclopedia of the Psychic World*. NY: Barnes & Noble, 2006.
- Cunningham, Scott. *Cunningham's Encyclopedia of Magical Herbs*. MN: Llewellyn Worldwide, 1997.
- Day, Christian. *The Witches' Book of the Dead*. MA: Red Wheel/Weiser, 2011.

- D'Este, Sorita, and David Rankine. *Hekate Liminal Rites: A Study of the Rituals, Magic and Symbols of the Torch-Bearing Triple Goddess of the Crossroads*. London, UK: Avalonia Publishing, 2009.
- DuQuette, Lon Milo. *Angels, Demons & Gods of the New Millennium: Musings on Modern Magick*. MA: Red Wheel/Weiser, 1997.
- . *My Life with the Spirits: The Adventures of a Modern Magician*. MA: Red Wheel/Weiser, 1999.
- Farrar, Janet, and Gavin Bone. *Lifting the Veil: A Witches' Guide to Trance-Prophecy, Drawing Down the Moon, and Ecstatic Ritual*. OR: Acorn Guild Press, 2016.
- Farrar, Stewart, and Robert Matheisen, Chas Clifton, and Robert Chartowich, eds. *Aradia, or the Gospel of the Witches by Charles G. Leland with Additional Material*. WA: Phoenix Publishing, 1998.
- Foxwood, Orion. *The Faery Teachings*. CO: R. J. Stewart Books, 2007.
- Godwin, Malcolm. *Angels: An Endangered Species*. NY: Simon and Schuster, 1990.
- Grimassi, Raven. *Italian Witchcraft: The Old Religion of Southern Europe*. MN: Llewellyn Worldwide, 1995.
- Harner, Michael. *The Way of the Shaman*. CA: Harper San Francisco, 1980.
- Heaven, Ross, and Simon Buxton. *Darkness Visible: Awakening the Spiritual Light through Darkness Meditation*. VT: Inner Traditions, 2005.
- Hunter, Devin. *The Witch's Book of Power*. MN: Llewellyn Worldwide, 2016.
- Huson, Paul. *Mastering Witchcraft*. NY: Perigee Publishing, 1970.

- Illes, Judika. *Encyclopedia of Spirits: The Ultimate Guide to the magic of Fairies, Genies, Demons, Ghosts, Gods & Goddesses*. NY: Harper Collins, 2009.
- Konstantinos. *Summoning Spirits: The Art of Magical Evocation*. MN: Llewellyn Worldwide, 2002.
- Kuzmeskus, Elaine. *The Art of Mediumship: Psychic Investigation, Clairvoyance, and Channeling*. England, UK: Schiffer Publishing, 2012.
- Kynes, Sandra. *Llewellyn's Complete Book of Correspondences: A Comprehensive & Cross-referenced Resource for Pagans & Wiccans*. MN: Llewellyn Worldwide, 2013.
- Leitch, Aaron. *Secrets of the Magickal Grimoires: The Classical Texts of Magick Deciphered*. MN: Llewellyn Worldwide, 2005.
- Leland, Charles G. *Etruscan Roman Remains in Popular Tradition*. WA: Phoenix Publishing, 1892.
- . *Gypsy Sorcery and Fortune Telling*. NY: Citadel Press, 1962.
- Liddell, Henry George, and Robert Scott, Henry Stuart Jones, and Roderick McKenzie. *A Greek-English Lexicon*. Oxford, UK: Oxford University Press, 1819.
- Lupa. *Fang and Fur, Blood and Bone: A Primal Guide to Animal Magic*. Stafford, UK: Immanion Press, 2006.
- Mathers, Samuel Liddell MacGregor, with Aleister Crowley and Hymenaeus Beta. *The Goetia: The Lesser Key of Solomon the King*. CA: Red Wheel/Weiser, 1995.
- Melody. *Love Is in the Earth: A Kaleidoscope of Crystals*, Updated. CO: Earth-Love Publishing House, 2011.

- Miller, Jason. *Sex, Sorcery, and Spirit: The Secrets of Erotic Magic*. NJ: The Career Press, 2015.
- Penczak, Christopher. *Ascension Magick: Ritual, Myth & Healing for the New Aeon*. MN: Llewellyn Worldwide, 2007.
- . *The Mighty Dead: Communing with the Ancestors of Witchcraft*. NH: Copper Cauldron Publishing, 2013.
- . *Spirit Allies: Meet Your Team from the Other Side*. MA: Red Wheel/Weiser, 2002.
- Rose, Carol. *Spirits, Fairies, Leprechauns, and Goblins: An Encyclopedia*. London, UK: W. W. Norton & Company, 1996.
- Schueler, Gerald, and Betty Schueler. *The Angels' Message to Humanity: Ascension to Divine Union—Powerful Enochian Magic*. MN: Llewellyn, 1996.
- Stewart, R. J. *The Living World of Faery*. Glastonbury: Gothic Image Publications, 1995.

[contents]



The Witch's Book of Power

DEVIN HUNTER

Witchcraft isn't always about the search for enlightenment; sometimes it's about power and the path to obtaining it. *The Witch's Book of Power* shares the secrets to unlocking the witch power within you, offering specific techniques for working with personal, cosmic, and ally energies to realize your full magical potential.

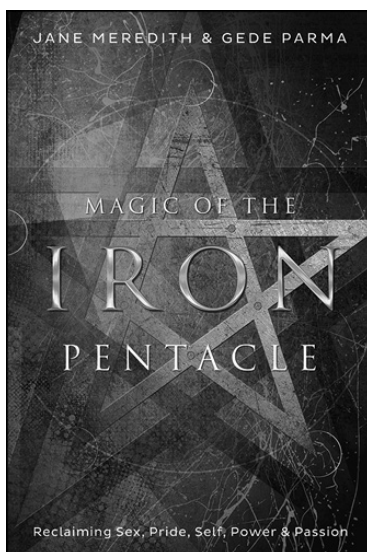
Professional witch and psychic Devin Hunter has helped thousands of people discover their power and gain influence, and in this book he skillfully explores the concepts behind creating magic that can change your life. *The Witch's Book of Power* is the perfect resource for witches who intuitively feel that more power is available but seems to be just beyond reach.

978-0-7387-4819-1

6 x 9 • 360 pp.

To order, call 1-877-NEW-WRLD or visit Llewellyn.com

Prices subject to change without notice



The Magic of the Iron Pentacle

Reclaiming Sex, Pride, Self, Power & Passion

JANE MEREDITH & GEDE PARMA

The Magic of the Iron Pentacle is an intense journey into self-awareness through the Reclaiming tradition and practice. Explore the magic of a living pentagram that exists in each of us. It is of the body, it sings to spirit, it evokes qualities neglected and reviled—yet those qualities, together and in balance, enliven our

magic and our lives.

The work of the Iron Pentacle will change you. As you are challenged at each point and your projections and fears rise to meet you, your soul rises also. In embracing this work, being human reveals the divine within.

Simultaneously simple and intricate, *Magic of the Iron Pentacle* opens the door to a revolutionary concept that combines personal empowerment with magical technique. Exploring the themes of Sex, Pride, Self, Power, and Passion, we enter a realm of self-awareness, growth, and transformation. This is the work and the time is now.

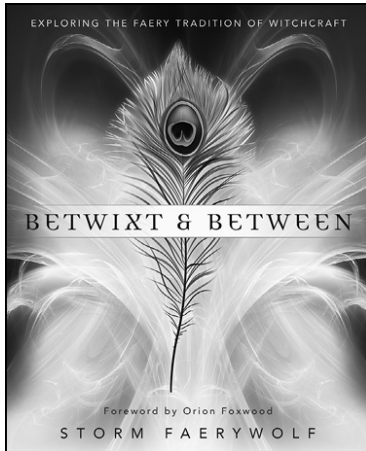
Let the adventure begin...

978-0-7387-4674-6

6 x 9 • 264 pp.

To order, call 1-877-NEW-WRLD
or visit Llewellyn.com

Prices subject to change without notice



Betwixt and Between

Exploring the Faery Tradition of Witchcraft

STORM FAERYWOLF

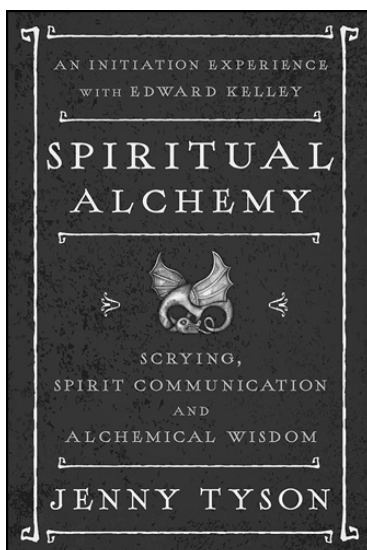
With its own unique origins that predate Gardner's Wicca, the Faery tradition of Witchcraft is a path of great beauty and power. This book provides the tools you need to begin your own Faery-style magical practice. Discover the foundational prayers, rites, and spirit contacts of the Faery tradition, with an emphasis on personal experimentation and creative exploration. With rituals, recipes, poetry, exercises, and lore, *Betwixt and Between* will inspire your own magical work and provide you with a workable BlueRose Faery-style practice.

Faery promises power to those who dare to wield it, but in so doing it changes us forever. This is the real danger—and promise—of Faery: we become more of who we actually are.

978-0-7387-5015-6
7.5 x 9.25 • 360 pp.

To order, call 1-877-NEW-WRLD
or visit Llewellyn.com

Prices subject to change without notice



Spiritual Alchemy
Scrying, Spirit Communication,
and Alchemical Wisdom

JENNY TYSON

Transcend ordinary consciousness and undergo a personal, life-altering transformation through Jenny Tyson's amazing journey of spirit communication and instruction. This remarkable book presents Jenny's yearlong training and the intense three-day initiation that turned her minimal psychic abilities into full-blown clairvoyance and clairsaudience. Along the way she contacted several guides, including famed Elizabethan magicians John Dee and Edward Kelley.

Providing detailed accounts of Jenny's experiences and the ghost box and other tools she used, *Spiritual Alchemy* guides your own spirit communication. Discover Jenny's unique analysis of the Emerald Tablet of Hermes Trismegistus, her process of awakening and raising Kundalini energy, and her work with the angels and gateways to divine unity. With powerful new training methods, a unique interview with Edward Kelley, and more, this book revolutionizes the interactions between humans and spirits.

978-0-7387-4976-1

6 x 9 • 312 pp.

To order, call 1-877-NEW-WRLD
or visit Llewellyn.com

Prices subject to change without notice

Body, Mind & Spirit / Witchcraft

"Devin Hunter's understanding of mediumship, conjuring, flying, and working with the spirit world displays the truth that he not only talks the talk, but also walks the walk."

—Laura Tempest Zakroff, author of *The Witch's Cauldron*

DISCOVER THE WAYS OF THE SPIRITS AND MASTER THE ART OF COMMAND & INFLUENCE

Profound spiritual insights and powers await beyond the material world. In *The Witch's Book of Spirits*, Devin Hunter invites you to perform rituals and magic with spirit guides, familiars, angels, the deceased, faeries, and demons. Develop and enhance your relationships to your allies in spirit through soul flight, mediumship, and conjuration. Explore the inner workings of the Witch's Tree as well as the planes and peoples who dwell in its many layers. Expand the scope of your magic with the 33 Spirits, a system transmitted to the author by a special priesthood of spirits; his familiar, Malach; and the goddess Hecate. Working with spirits is the cornerstone of the witch's art. This book shows you how to stay in control as you increase your witch power and deepen your connection to forces seen and unseen.

"The most complete book on working with the dead ever written for witches . . . *The Witch's Book of Spirits* is also a guide to the worlds that generally lie just outside of our grasp and is a thorough look at the beings that live there."

—Jason Mankey, author of *The Witch's Book of Shadows*



© Jennifer Lohmeyer

Devin Hunter holds third-degree initiations in the Northern Star Tradition of Wicca as well as the Dianic Tradition of Witchcraft (the Cult of Diana), and he's the founder of his own tradition, Sacred Fires. He runs a podcast called *The Modern Witch*, teaches with the Black Rose School of Witchcraft, and emcees the New Orleans Witches' Ball. Devin lives in the San Francisco Bay Area and can be found online at www.DevinHunter.net.

\$19.99 US

ISBN 978-0-7387-5194-8



5 1 9 9 9



Facebook.com/LlewellynBooks • Twitter:@LlewellynBooks • Instagram:@LlewellynBooks
www.Llewellyn.com